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OCTOBER, 1904.

WHOLE NO. 73.

THE ARCHITECTURAL RECORD

CONTENTS

The Modern American Residence

Its Plan and Decoration

- I. INTRODUCTION
- II. THE HALL
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Profusely illustrated by the interiors of houses,
situated both in the East and the West.

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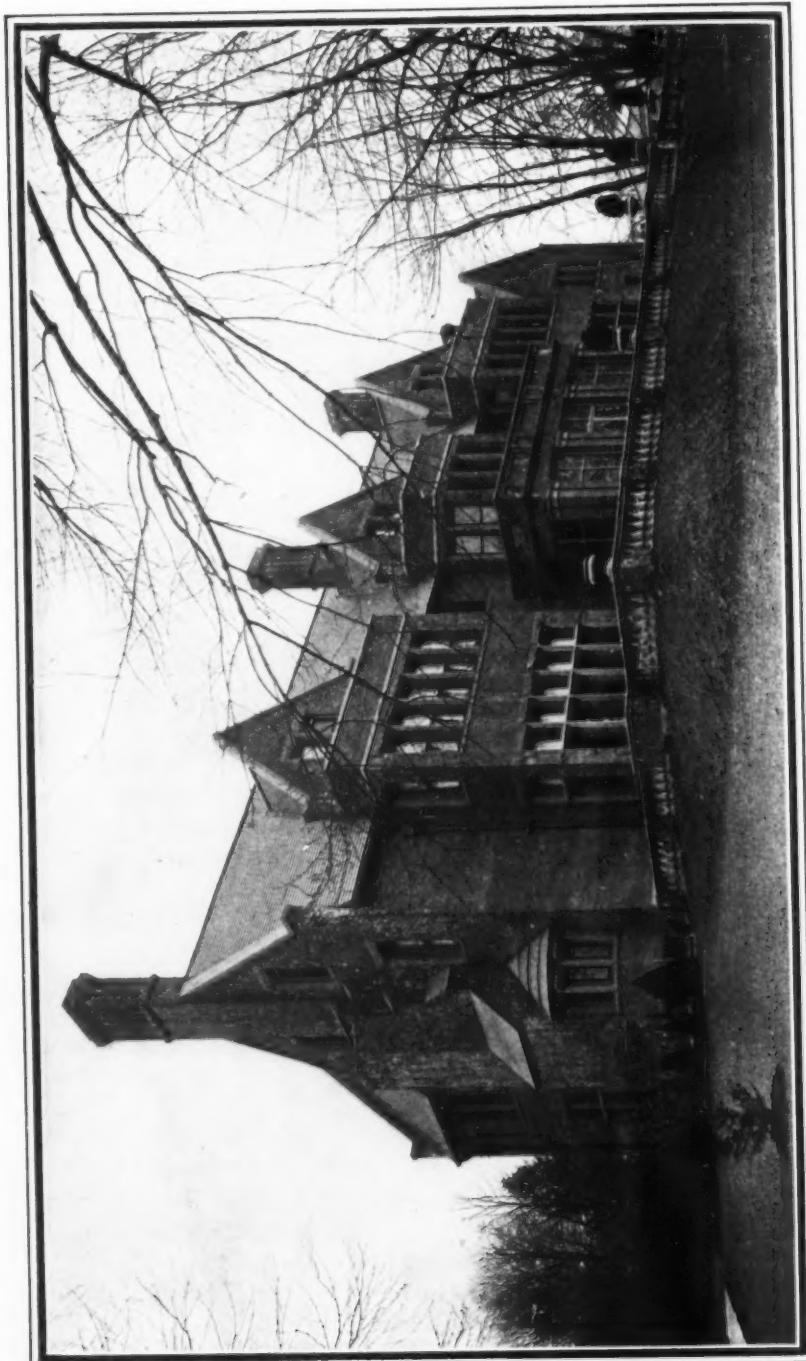
NO. 4.

DWELLINGS OF THE MIDDLE WEST.



For all the types of private dwellings now being erected in this country there is none which presents more features of interest and promise than the semi-suburban residence erected in and near the Western and Middle Western cities. The suburban house in the East is rarely so interesting and typical. Of course there have been many expensive and carefully designed dwellings of this class erected in and near New York and Boston; but the immense majority of suburban and semi-suburban houses built around the cities along the Atlantic coast line are cheap houses, designed by local builders, while the better-to-do people generally live in houses that lose their individuality in the block. On the other hand, in cities like Buffalo, Cleveland, Cincinnati, Detroit, Milwaukee, and even Chicago, the comparatively excellent means of communication and the comparative cheapness of accessible land have encouraged a much larger proportion of well-to-do families to live in detached houses, and the very recent popularity of motor-cars has rendered houses of this kind still more practicable and accessible. They have certain definite characteristics. They are built by the owner from designs prepared by the best architects in the vicinity. The amount of land by which they are surrounded varies between a hundred feet and several acres. As they cost on the average somewhere between \$25,000 and \$50,000, they represent precisely the ideas, the tastes and the standards of the prosperous American business man. Such a man cannot afford and generally does not want the exotic palatial splendors of the Eastern millionaire. What he wants is a very comfortable house, the looks of which are, as they should be, subordinated to convenience, but which, nevertheless, is supposed to have some aesthetic merit, and this comfortable atmosphere is largely derived from the modest and unambitious scale of the whole performance. In the big house of the East comfort and

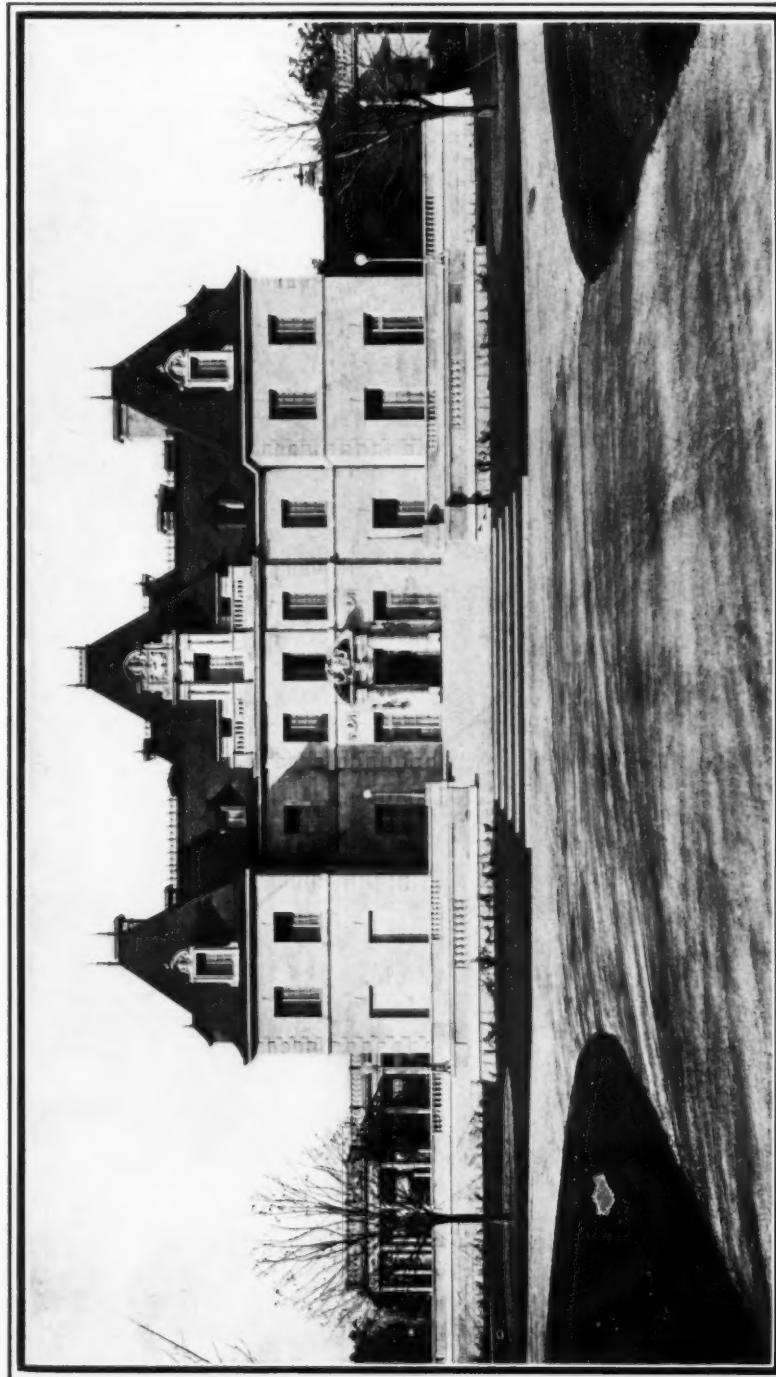
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Orange, N. J.

FIG. 1. THE KIP HOUSE.

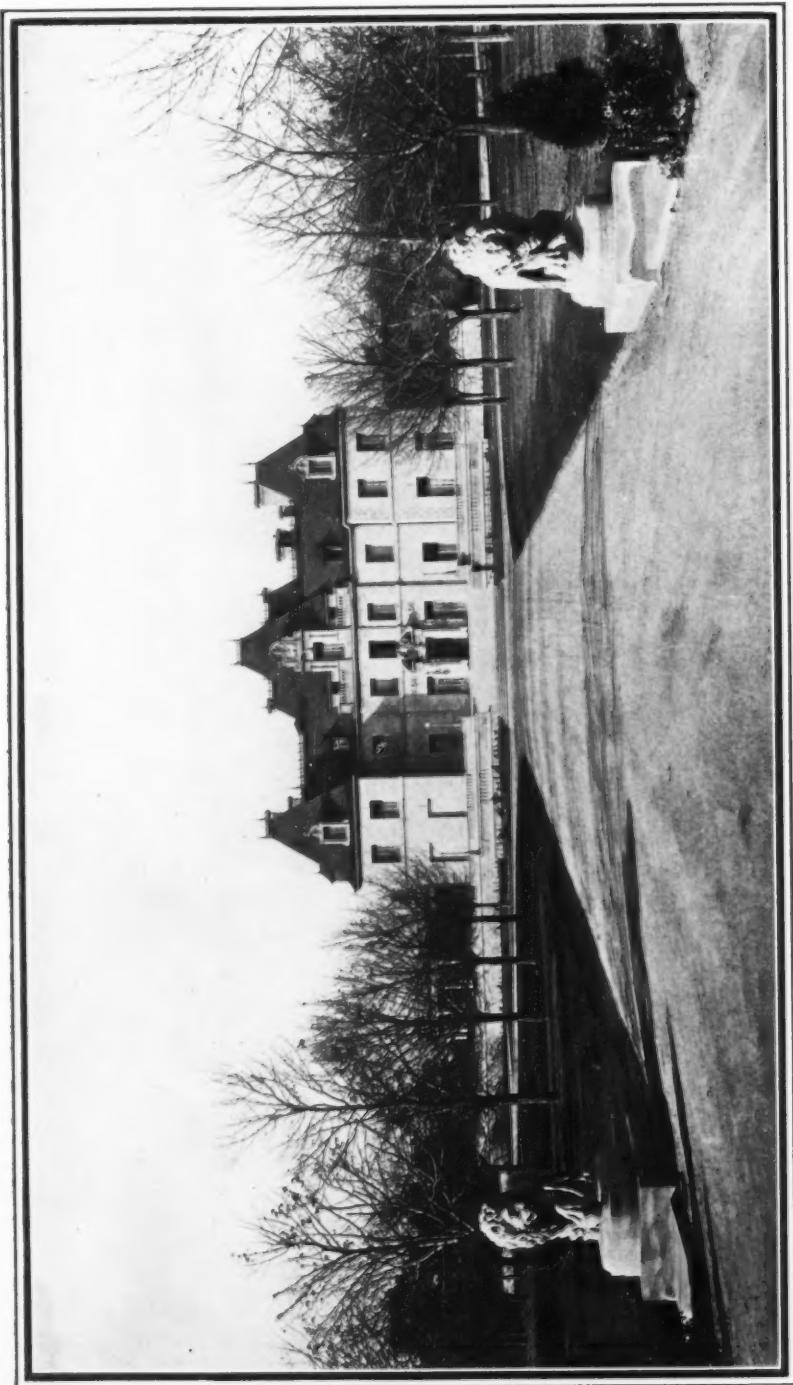
Henry Ives Cobb, Architect.



Roslyn, L. I.

FIG. 2—RESIDENCE OF CLARENCE MACKAY.

McKim, Mead & White, Architects.



Roslyn, L. I.

FIG. 3.—RESIDENCE OF CLARENCE MACKAY.

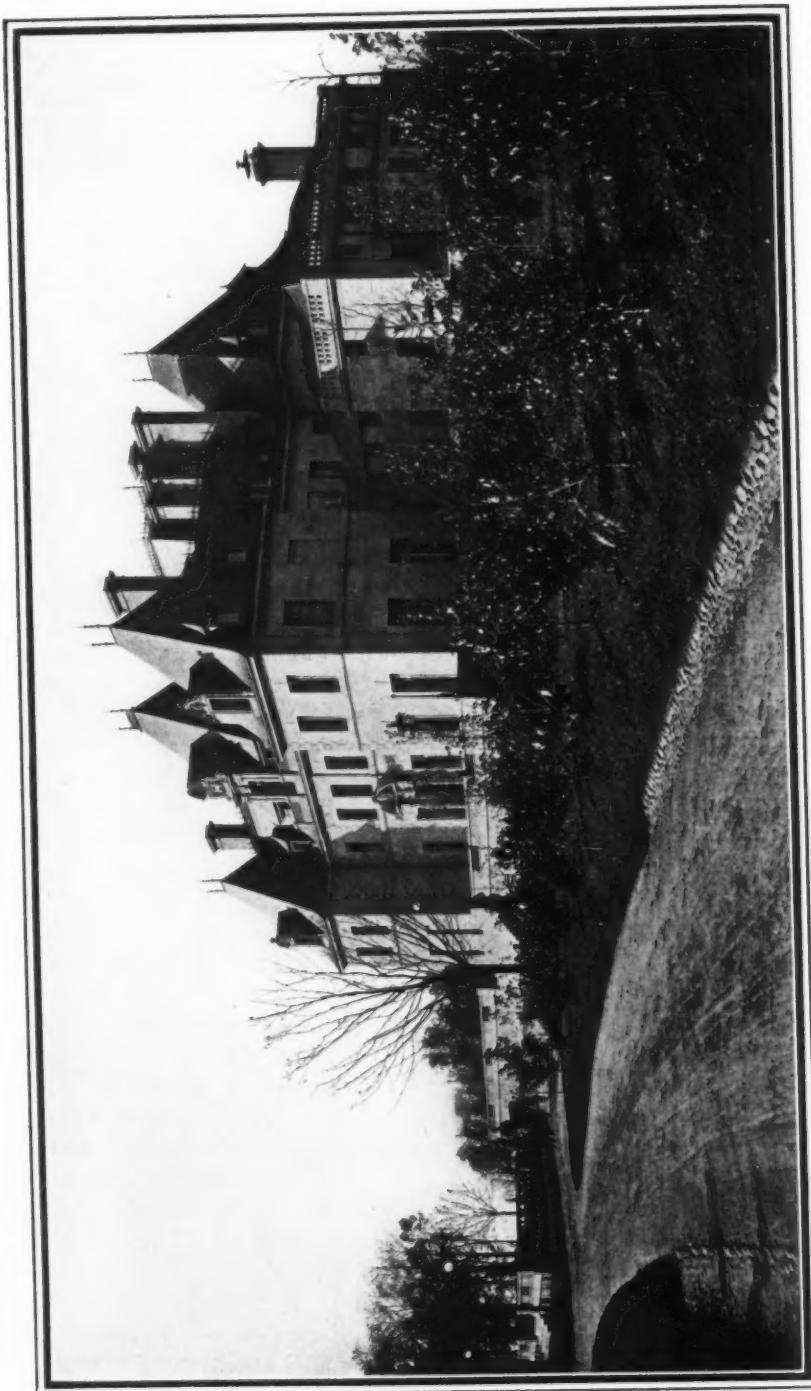
McKim, Mead & White, Architects.

propriety are sacrificed to the "stunning" effect. In the better Western house of the prosperous business and professional man the intention of the owner is to build a dwelling in which he and his family shall be both in the picture and thoroughly at home.

It is the purpose chiefly of this number of the "Architectural Record" to illustrate the interiors of this class of dwelling. The illustrations are by no means confined to the class mentioned. On the contrary, a considerable number of reproductions are given of Eastern houses of a more grandiose and pretentious character, and these illustrations have been included for the particular purpose of enabling readers to contrast one of the two classes of residence with the other. But by far the larger number of houses illustrated are of the type described above. They probably come nearer to representing the average American taste of to-day than do the examples of any other class of building which could be collected, and the merit of the result, consequently, is a matter of a good deal of interest.

The aesthetic quality of these houses may perhaps best be described as containing the usual American mixture of excellence in intention coupled with miscellaneousness of effect. These houses are eminently comfortable; they are eminently "homely," and at the same time they are eminently "bourgeois." One can trace their descent unmistakably from the mid-century residences of the Eastern part of the country, which embodied the taste of the average well-to-do American of that time, rather than the taste of specially trained and instructed people. But there is one important difference between the two types of dwellings. The mid-century dwelling was rarely the work of a well-qualified architect. The contemporary dwelling of the Middle West is the work, so far as the design and the plan is concerned, of the qualified architect, but in this modern instance the architect is rarely in a position to do a completely finished job. He designs, of course, the exterior and proportions the openings, the disposition and the detail of the various rooms; but beyond that the decorations and the furnishings of the dwellings, are the work either of the head of the house or of some decorating company. As in the latter case the decorating company adorns and equips the rooms to suit the taste of the client, the total effect is one which represents the average taste of well-to-do people rather than the higher taste of those who are specially trained.

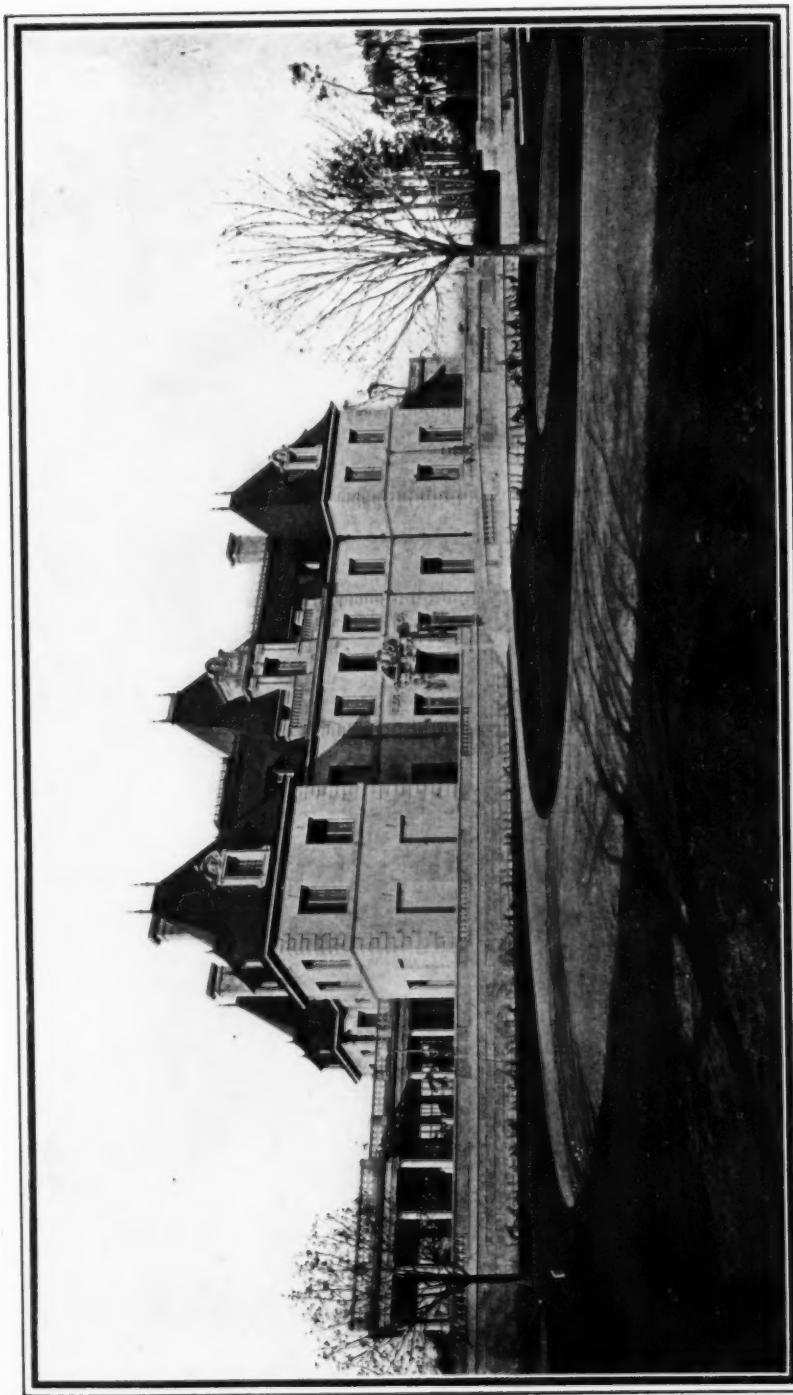
The total effect, consequently, generally lacks the architectural quality, the quality of careful composition, of the subordination of detail to a single dominant idea, and of the careful search for stuffs and furnishings which give distinction and integrity to the room. The impression one gets in the majority of cases is overwhelmingly



McKIM, MEAD & WHITE, Architects.

FIG. 4.—RESIDENCE OF CLARENCE MACKAY.

Roslyn, L. I.



Roslyn, L. I.

FIG 5.—RESIDENCE OF CLARENCE MACKAY.

McKIM, MEAD & WHITE, ARCHITECTS.

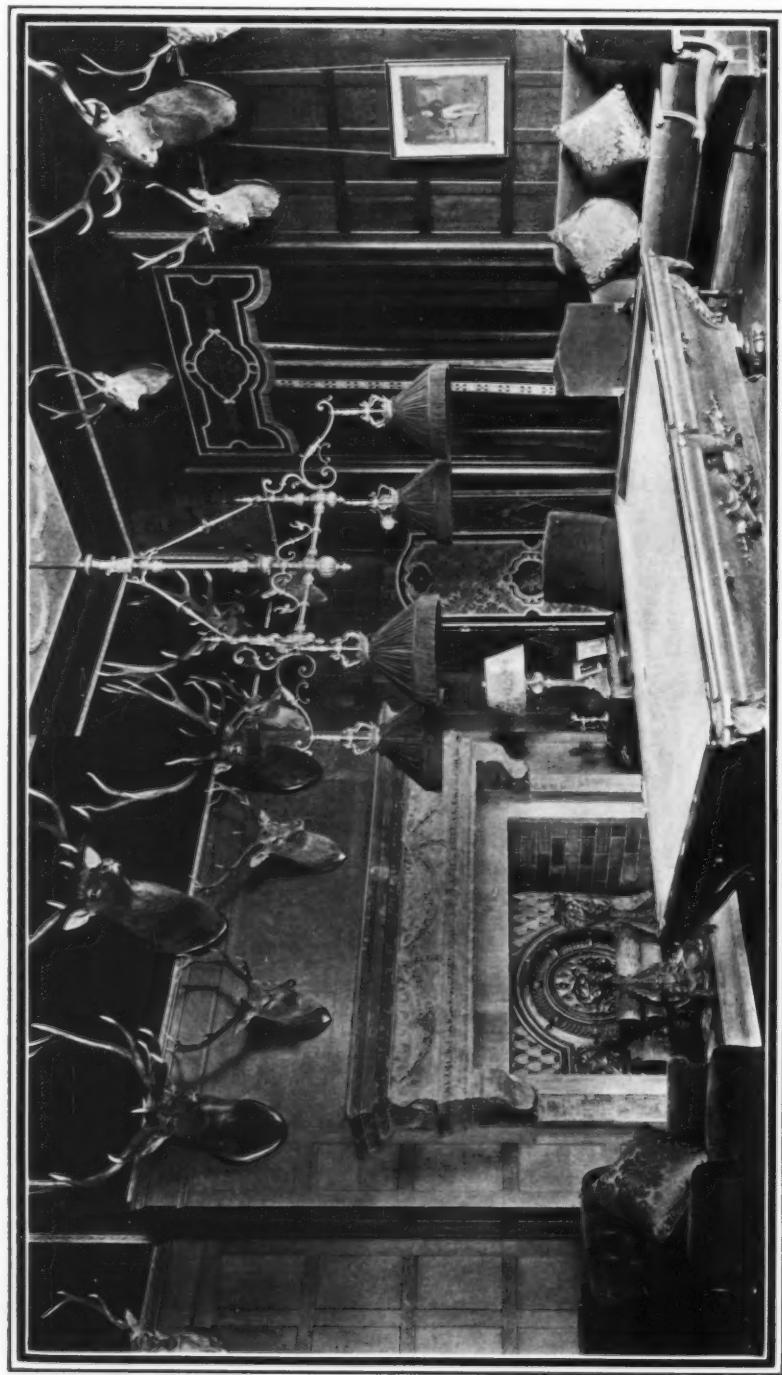


FIG. 6.—BILLIARD ROOM IN THE RESIDENCE OF CLARENCE MACKAY. McKim, Mead & White, Architects.

Roslyn, L. I.

that of upholstery—of apartments that are overcrowded with big stuffed chairs, heavy, spacious tables, curtains and coverings that jump out in large flowery patterns, and many other comfortable and commonplace things; and such is the effect, in spite of the fact that the intention evidently is to do something good. Indeed, the rooms, in spite of their homely appearance, have also the air not only of trying to be artistic, but of seeking to conform in their artistry to the latest aesthetic ideas. The result of these conflicting tendencies is colonial rooms without a trace of the colonial reticence and distinction. The colonial furniture is machine-made, and is either too clumsy on the one hand or, on the other, too cheap and fragile. In spite of the considerable sums of money which have been spent on some of these houses, the effect is generally that of a very commercial decorative art—commercial not in the excellent economic sense of obtaining a good result at a small cost, but in the unfortunate sense of obtaining a poor result at comparatively high cost.

The employment of professional decorators is partly responsible for this result. It is very rarely that effective interiors can be obtained by making different designers responsible for the architecture and the decoration of a room. One man or one firm should do all the necessary designing, and the function of the professional decorator should be to carry out the architect's ideas. Within these limits the decorators can perform an important and, indeed, an indispensable work, because by their control of capital they can collect large amounts of good decorative material which the architect can use. But American interiors will never be what they should be, until it becomes customary for the architect to see the design through to the end; and this is so not only because there is no other way of obtaining unity and integrity of effect, but because the architect, whatever his limitations, alone represents a good aesthetic tradition. The American business man and his wife have, of course, no aesthetic traditions at all, and no informing attitude towards such matters, except the wish for cheerful and comfortable surroundings. The professional decorator may have in his employ designers as competent as the average architect, but he has the fatal defect, for the purpose of good aesthetic results, of lacking the professional tradition of disinterestedness. He is in the business to make money, and in order to make the money he cannot run ahead of his clients' tastes. Neither can he sacrifice, as a designer must occasionally do, the profit on a job to the necessity of repairing a mistake or reaching a better result. He may know better, but he cannot afford to risk his business and spending his time in taking care of his clients' aesthetic education. He works entirely by routine, and he accomplishes the sort of thing we see.

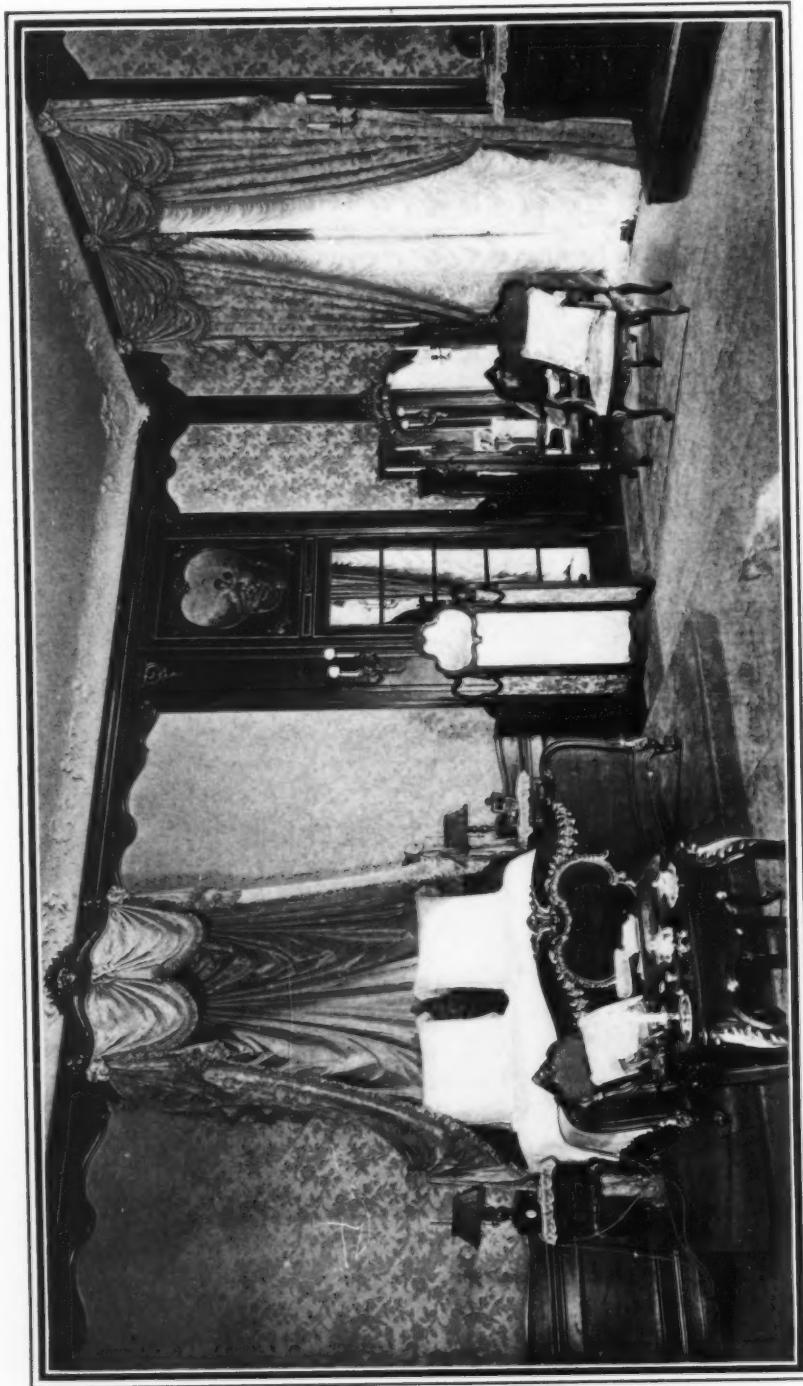


FIG. 7.—BEDROOM IN THE RESIDENCE OF CLARENCE MACKAY.
McKim, Mead & White, Architects.

Roslyn, L. I.

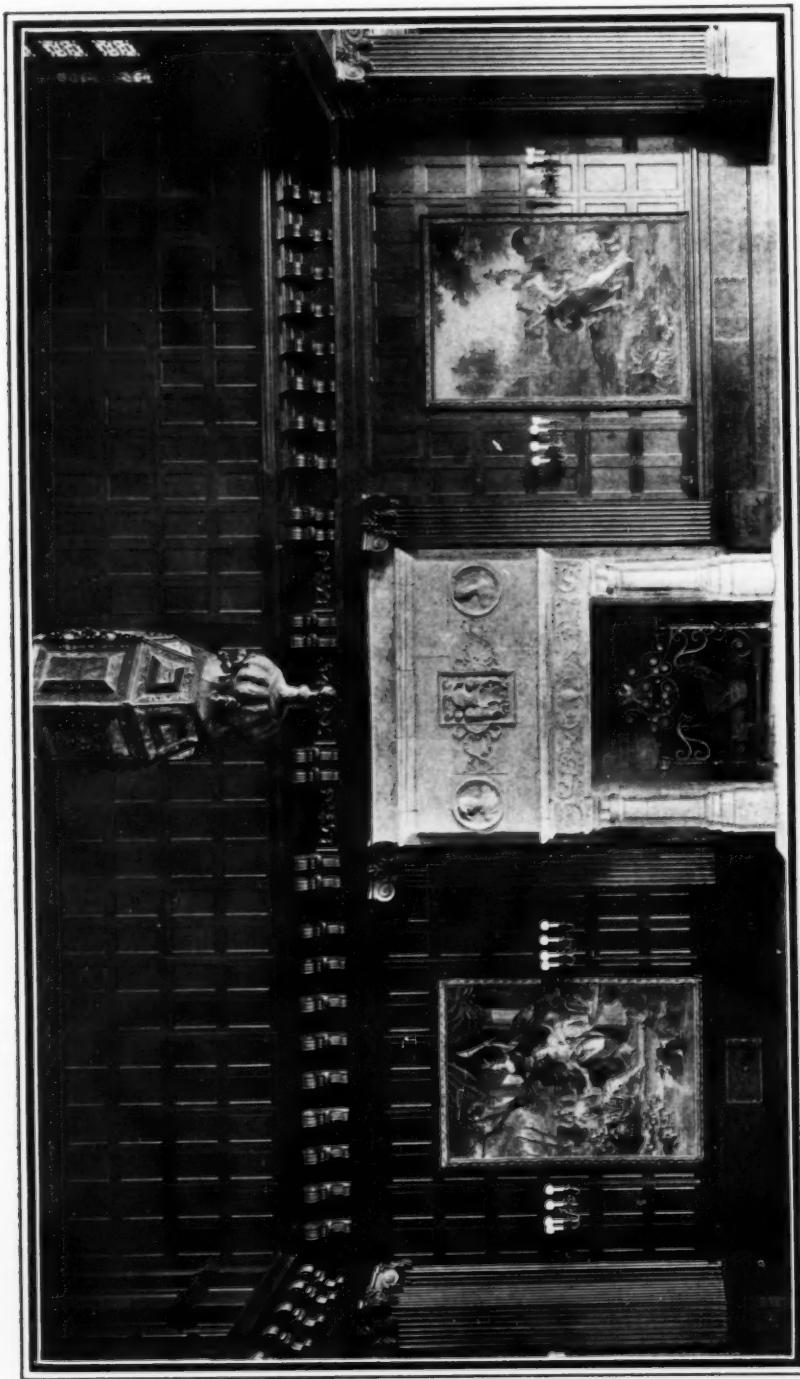


FIG. 8.—MANTELPIECE AND PANELLING IN THE RESIDENCE OF CLARENCE MACKAY.
McKIM, MEAD & WHITE, ARCHITECTS.

Roslyn, L. I.



FIG. 9.—LIBRARY IN THE RESIDENCE OF REGINALD DE KOVEN.

Washington, D. C

Nevertheless, whatever the defects of the kind of dwelling illustrated in this number of the "Architectural Record," the prospect for a gradual improvement of design is full of promise. The architect is constantly growing in authority, and in time he will be able to control the planning of dwellings from the foundations to the finish. Wherever he succeeds in accomplishing this the result should be good both for him and for his clients. His clients have every right to insist that their houses shall be not merely conveniently planned, but shall also be pleasant to inhabit. We have no sympathy with the aesthetically austere and ungracious rooms which some architects seek to force on their clients. The demand for a cheerful, comfortable and homely atmosphere in a dwelling is absolutely a legitimate demand, just as the demand that the interior should be thoroughly designed is also legitimate; and it is the action and reaction between these two demands which will most effectually serve to give American interiors the mixture of propriety and distinction which they need. At present distinction is too often obtained at the expense of propriety and comfort, and propriety and comfort too often obtained at the expense of distinction. In order to combine distinction with propriety the architects will have to educate their clients to add to their houses a pervasive individual and familiar atmosphere without interfering with the integrity of the design; and he will also have to live up to the highest standard of professional and technical rectitude. His great advantage consists or should consist in the fact that he wishes to control the whole design in the interests of his client; and if he swerves from this high technical and professional ideal, he will not obtain his full rights.

FIG. 10.—SITTING ROOM IN THE RESIDENCE OF JOHN B. DRAKE.
Calumet Ave., Chicago, Ill.

Howard Shaw, Architect.

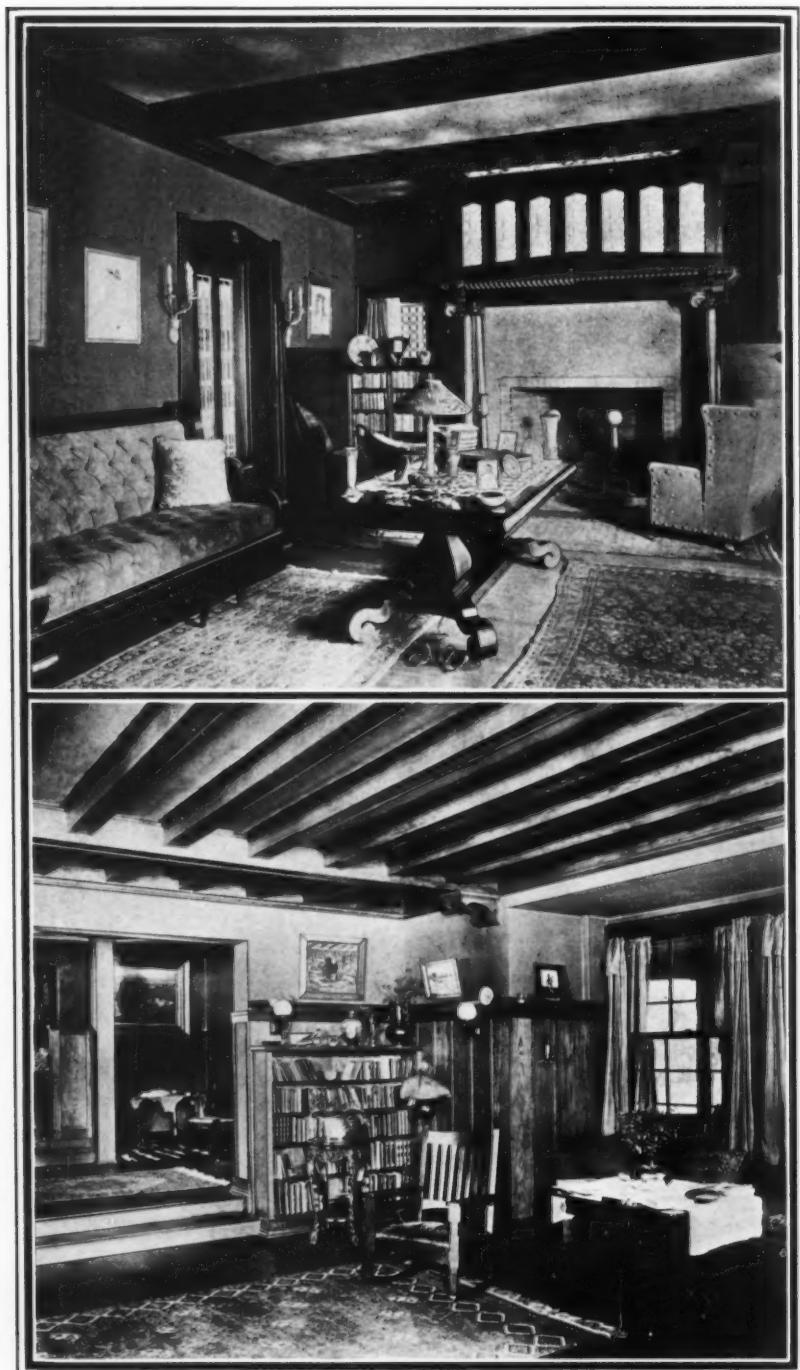


FIG. 11.—HALL IN THE HEALY HOUSE.
Chicago, Ill.

Myron Hunt, Architect.

THE HALL AND THE STAIRS.

I.



HE growth and development of the "hall" in the American house is rather a curious thing, for whereas, in the house built previous to 1860, the hall was, in nearly every case, an entry exclusively, it has since become, in many cases, a recognized sitting room. The entry of the old-fashioned house was wider or narrower as the dignity of the house might seem to make necessary, and where wide it might contain a sofa, and on very hot days of the North American summer might well furnish a place to sit and enjoy the breeze. Yet it still contained the "hat-rack" and the "umbrella stand"; it still had, to light it, only the open door and the narrow "side lights," and it was still furnished or left unfurnished as a passage-way alone. The floor would be covered with oilcloth, the walls would affect a surface of uniform tint or perhaps imitate in the papering blocks of stone or marble. The stairs went up at one side against the wall with no pretence at shutting off or concealment.

Since the close of the Civil War there has been a disposition in country houses to make the hall square and spacious, even if by so doing the other rooms of the house on either story are somewhat crowded or are diminished in number. It seems to be assumed that the hall is a sitting room so desirable in itself that something should give way to this disposition. Even in the cities and in the deep and narrow houses used there, with windows only in the narrow walls of the front and rear, this same arrangement of a square hall has been popular, and although in that connection many householders object to it altogether, many again are found to use it and even to advocate its introduction.

When, however, the hall is to be treated as a sitting-room, it becomes altogether desirable to shut the staircase off and separate staircase from hall by a screen or by something more than a screen, namely, by a solid wall with an opening more or less wide. The door itself may not be hung in this opening—it may be better dressed by hanging curtains (*portières*); but at all events the two apartments are better when entirely distinct.

In this paper the term staircase is used in the sense given in the Dictionary of Architecture and Building as meaning "the structure containing a stair," the "stair together with its enclosing wall." In this sense, then, it is here maintained that staircase and hall should be separated as far as the size of the house and the disposition of the plan will admit.



FIGS. 12-13.—HALL IN THE HOUSE OF J. T. PIRIE, JR.
Evanston, Ill. Myron Hunt, Architect.

Thus in Fig. 11 there is indeed no way visible of closing the opening between the two apartments, but otherwise the plan is an ideally good one. The hall has windows, it accommodates book-shelves, a great fixed sofa, tables and chairs; and it forms an altogether agreeable sitting room from which by two steps we mount to a second smaller sitting room, a kind of recess with a stand and a chair and a picture which receives sufficient daylight, and from which you go up to the first landing of the stair, upon which again is a fixed seat and into which opens a window in the rear wall. There cannot be a pleasanter form of division than this.

Again in Fig. 13 there is a hall with its heavy oak table and its book-shelves; there are the steps which take you up to a dining room with a recessed window, and by another entrance you reach the foot of the main stair, which in this picture is only just indicated.

So, in Fig. 15, this is the hall in which we are standing—there can be no mistake about that. The hat-rack is there and the door which is evidently the door from out-of-doors; but that part of the room contains the stair, and it is separated from the division in which we find ourselves by a parapet high enough to be called a screen. That is to say, the staircase is masked first by this low screen, secondly by the two square posts which carry the top girder, and thirdly by its position far in the rear of the room, allowing of its most complete concealment by a curtain or by high vases if they are desirable—a negligible quantity, in fact, until you need to ascend to an upper story. In this way the hall where we sit is in reality a sitting room differing from others by the fact that it has no solid partition between it and the entrance hall.

Fig. 16 shows on a larger scale an arrangement compatible with a very costly house. It is spacious and it is also rich with details of great elaboration. The chimney-piece is richly made up of marble, plain below and carved above with escutcheons of arms and with elaborate bronze fire-dogs. The fixed seat in the corner has a deeply carved arm. Similar and even richer carving adorns the stair in connection with its hand-rail and parapet; the ceiling is studded with electric bulbs in the panels, the whole composition is that befitting a mansion of much dignity.

If, now, we consider the stairs themselves, with the hall as being primarily the place for the stairs only—that is to say the staircase—Fig. 17 shows one such staircase-hall leading directly into the library, but in itself allowing of access to the stair and nothing else except a door in the wainscoting.

Fig. 14 gives a similar arrangement in a strictly Old Colonial fashion with verdures for the wall hangings, a high and deep Em-

FIG. 14. HALL IN THE HOUSE OF JOHN NEWELL.
Cleveland, Ohio.

Meade & Garfield, Architects.

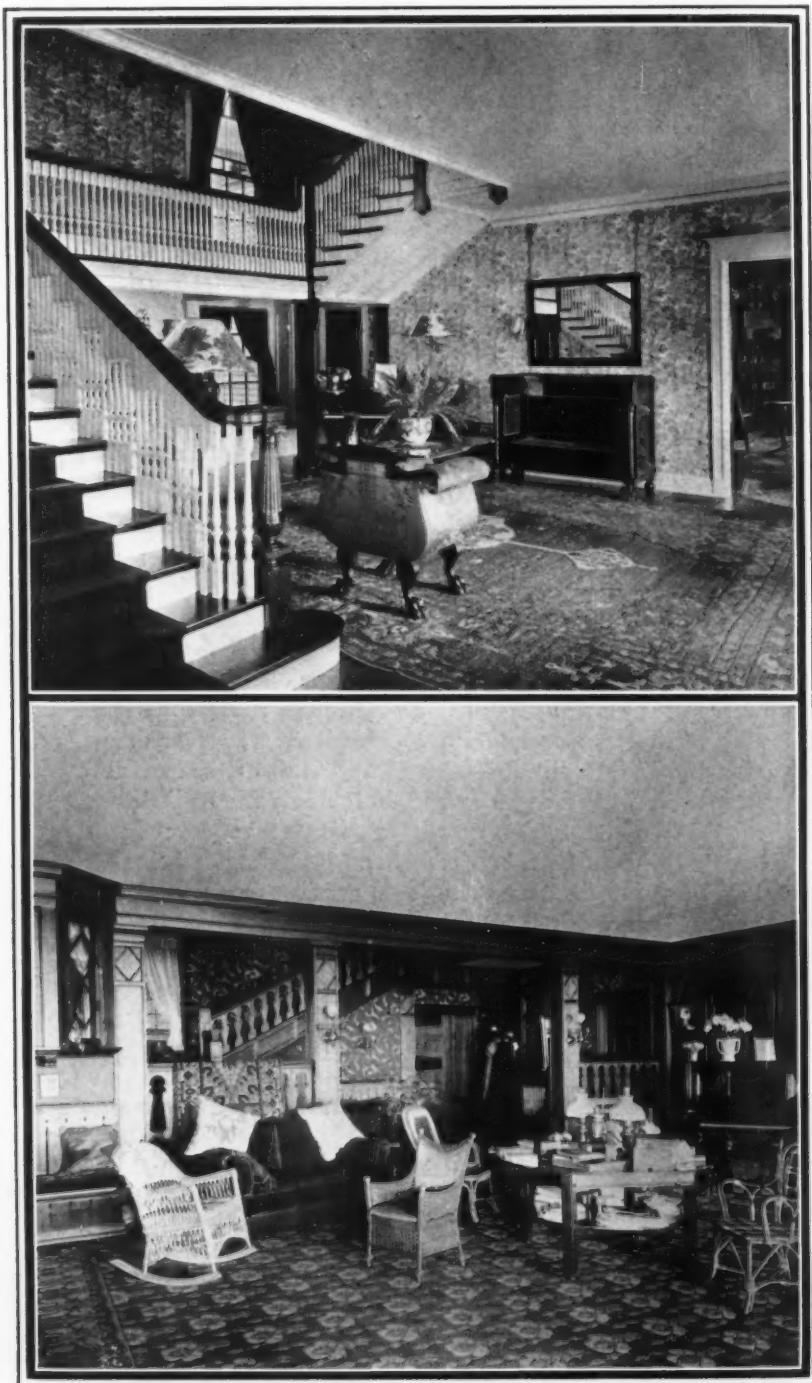


FIG. 15.—HALL IN THE HOUSE OF A. F. OSBORN.
Cleveland, Ohio.

Meade & Garfield, Architects.



FIG. 16.—HALL IN THE HOUSE OF F. W. WOOLWORTH.

New York City.

Chas. P. H. Gilbert, Architect.

FIG. 17.—HALL IN THE HOUSE OF H. S. PICKANDS.
Euclid, Ohio.

Meade & Garfield, Architects.

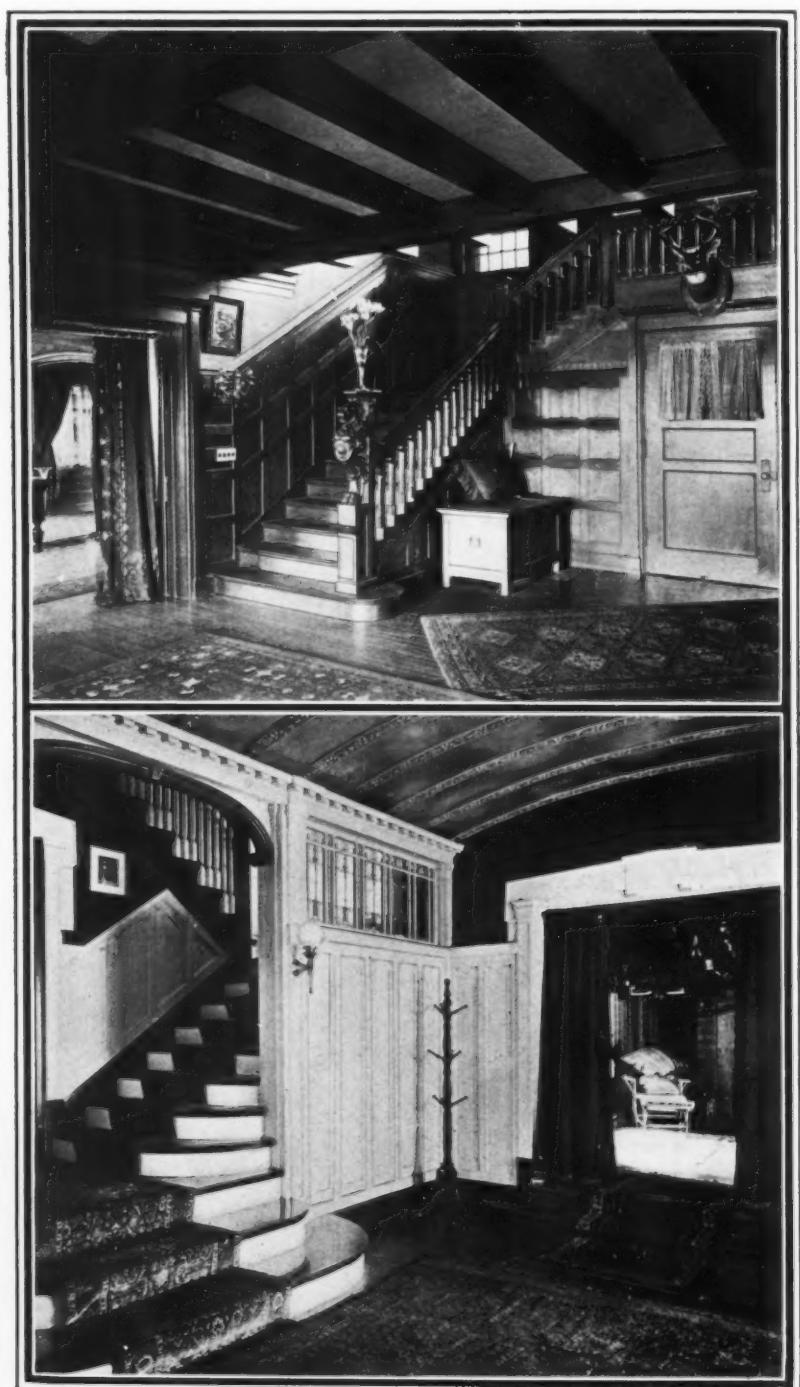
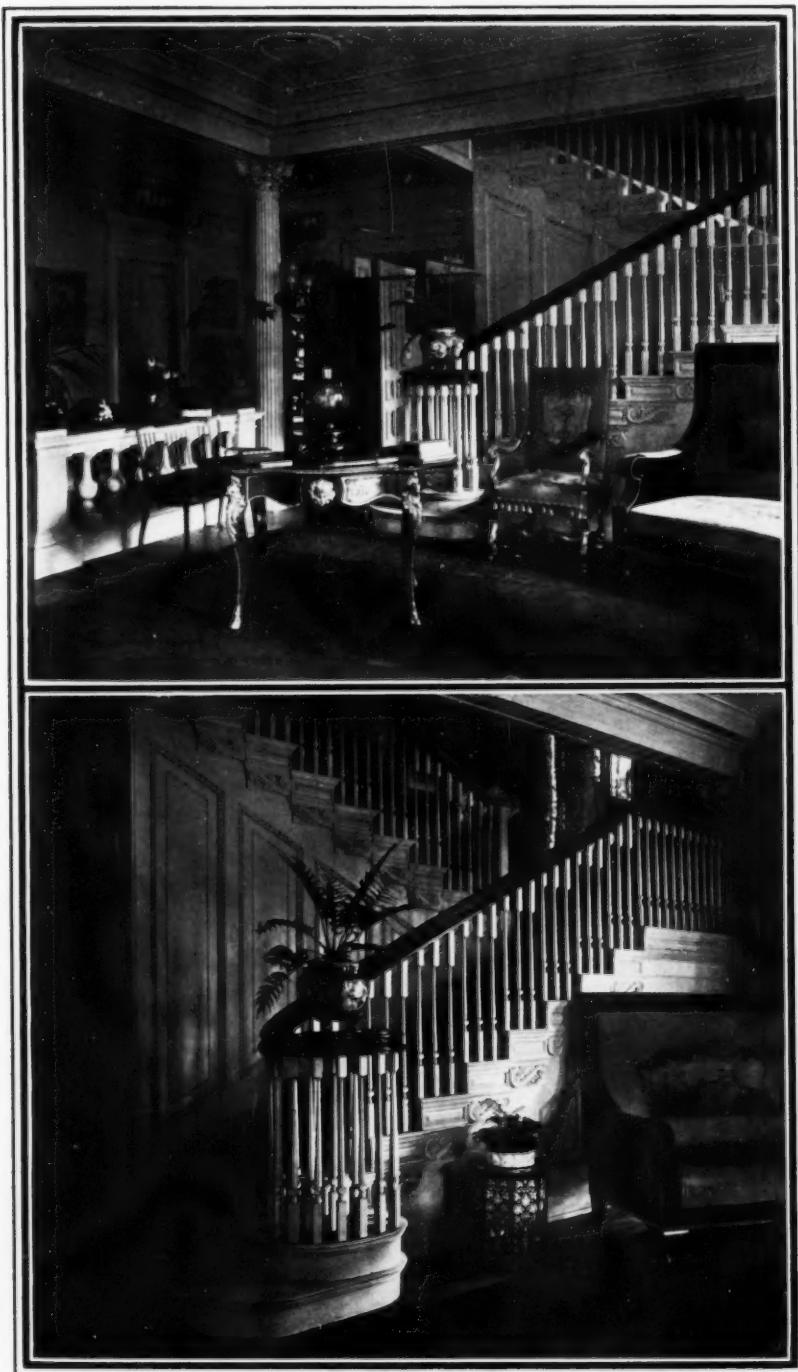


FIG. 18.—HALL IN THE HOUSE OF JOHN B. DRAKE.
Chicago, Ill.

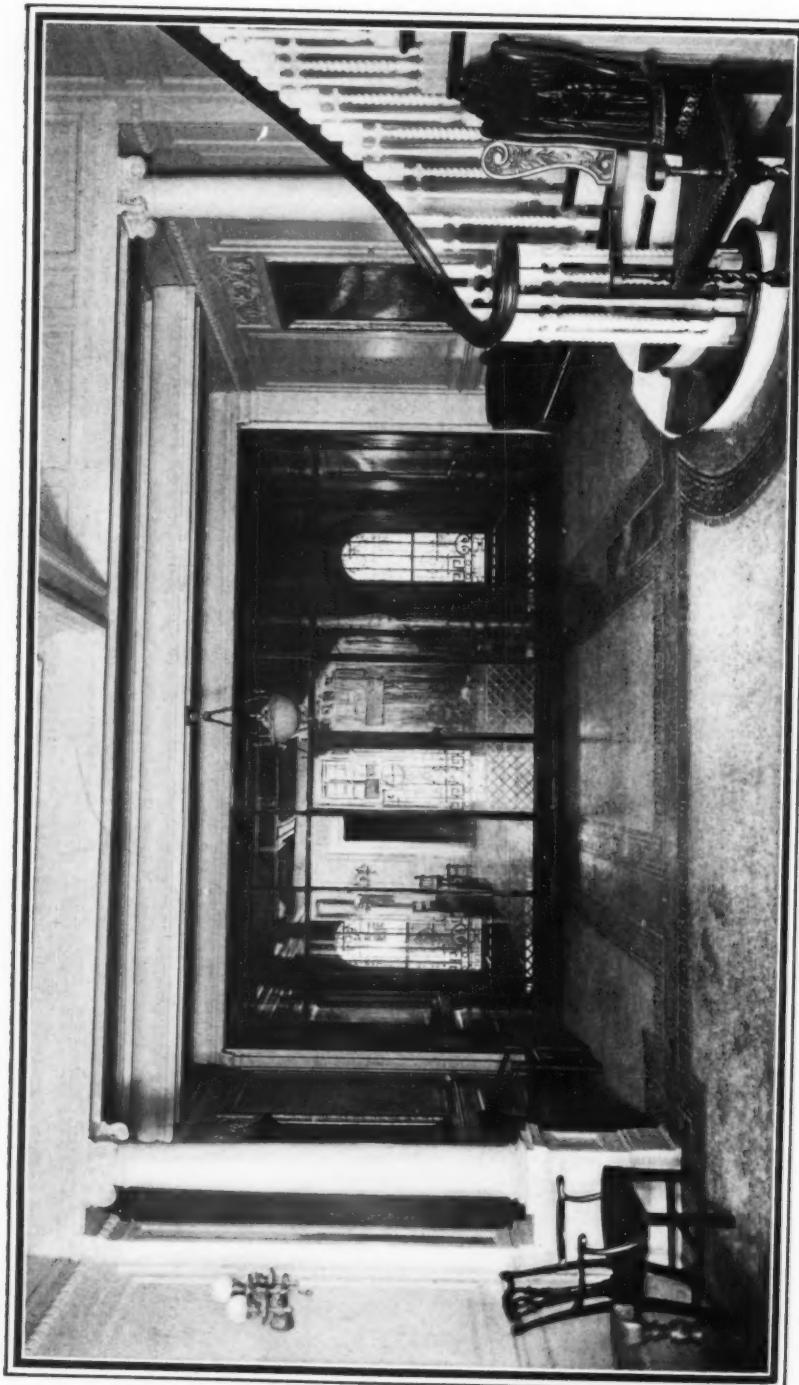
Howard Shaw, Architect.



FIGS. 19-20.—HALL IN THE HOUSE OF DR. MARTIN.

Buffalo, Ill.

Geo. Cary, Architect.



5 East 63d Street, New York City.

FIG. 21.—HALL IN THE RESIDENCE OF CLARENCE W. BOWEN.

Heins & La Farge, Architects.



FIG. 22.—HALL IN THE RESIDENCE OF CLARENCE W. BOWEN.
5 East 63d Street, New York City.

Heins & La Farge, Architects.

FIG. 23.—HALL OF THE WARD HOUSE.
Evanston, Ill.

Geo. T. Harvey, Architect.

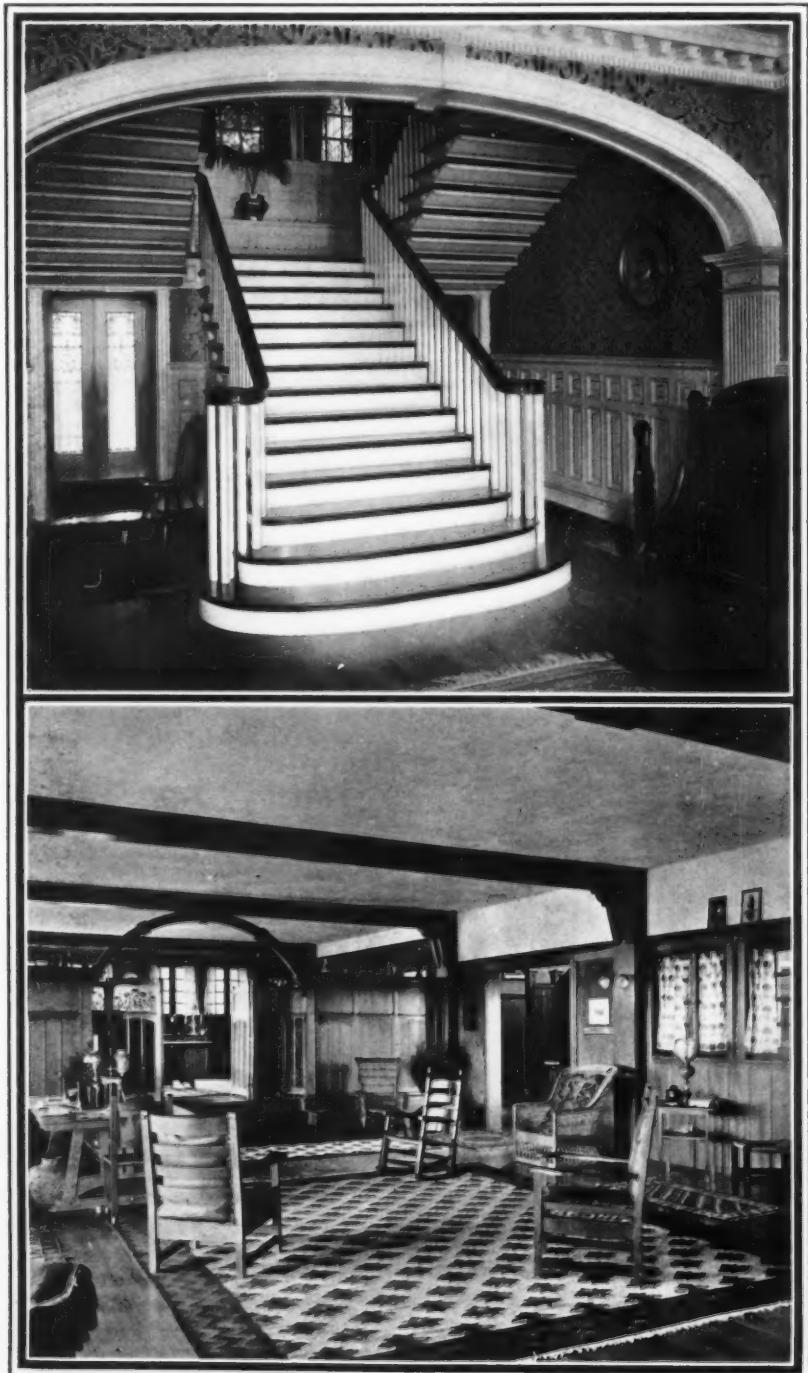


FIG. 24.—HALL OF THE HOUSE OF FRANK HIBBARD.
Lake Forrest, Ill.

Geo. T. Harvey, Architect.

pire sofa with a mirror hanging above it whose frame with the hooks smacks of the same early epoch, and the stair itself with its long and wide landing is an excellent piece of the stair building of a hundred years ago. Still more plainly is this antique art maintained in the halls shown in the two Figures 19 and 20. In this instance there is carried out in the best manner that picturesque and most interesting scheme, in which the newel of the stair is formed by a spiral turn of the hand-rail supported by a multiplicity of little balusters exactly like those of the ramp of the stair above. This is, indeed, a most fascinating piece of the kind.

Fig. 21 seems to be a modern composition in the same spirit, and it must be owned that the soffit of the stair in its upper part beyond the square "quarter pace" is more strictly true to precedent than in cases where a continuous sheathing replaces the moulded underside of each step. Another view of the same staircase is given in Fig. 22, where it is seen that a very broad and imposing set of glazed doors leads from the outer vestibule to the stair-foot.

The people of a hundred years ago, in the great wooden houses of Beaufort and along the James River and more rarely in the North, used to affect the double stairway, that with a central stair leading to the "half pace" and two stairs leading from that platform to the landing above. A good instance of that is given in Fig. 23.

Figs. 18 and 25 give, in a pleasant way, memoranda of the simpler and smaller staircases of our forefathers, showing those arrangements by which the stair was partly sheltered from drafts and the persons ascending and descending were partly sheltered from observation. These are always dangerous to the designer, because the raking lines of the stair are always difficult to manage and produce ungainly spaces, shapes and combinations. The best are the simplest and one likes Fig. 25 for its close building-in; hiding from the spectator all the sloping hand-rails, wainscots, base-boards and the like. Indeed, the more a stair can be built in between walls generally the better thing it is. This, however, is not a commonly accepted system, and Fig. 26 is an instance of a stair which was evidently an object of pride to its designer and to its owner. Certainly the artist deserves great credit who can come out of so difficult a task with a result so satisfactory. A little crowded, a little bending toward a rapid descent when you least expect it, this is still a noble stairway and the accessibility of the upper flight which is yet altogether separated from the main stair is extremely well managed.

Figs. 27 and 28 give the details of an extremely magnificent house, one built on the lines of the Jacobean houses of Great Britain. In such a house as this there should be no elevators nor other



FIG. 25.—STAIRWAY IN THE HEALY HOUSE.

Chicago, Ill.

Myron Hunt, Architect.

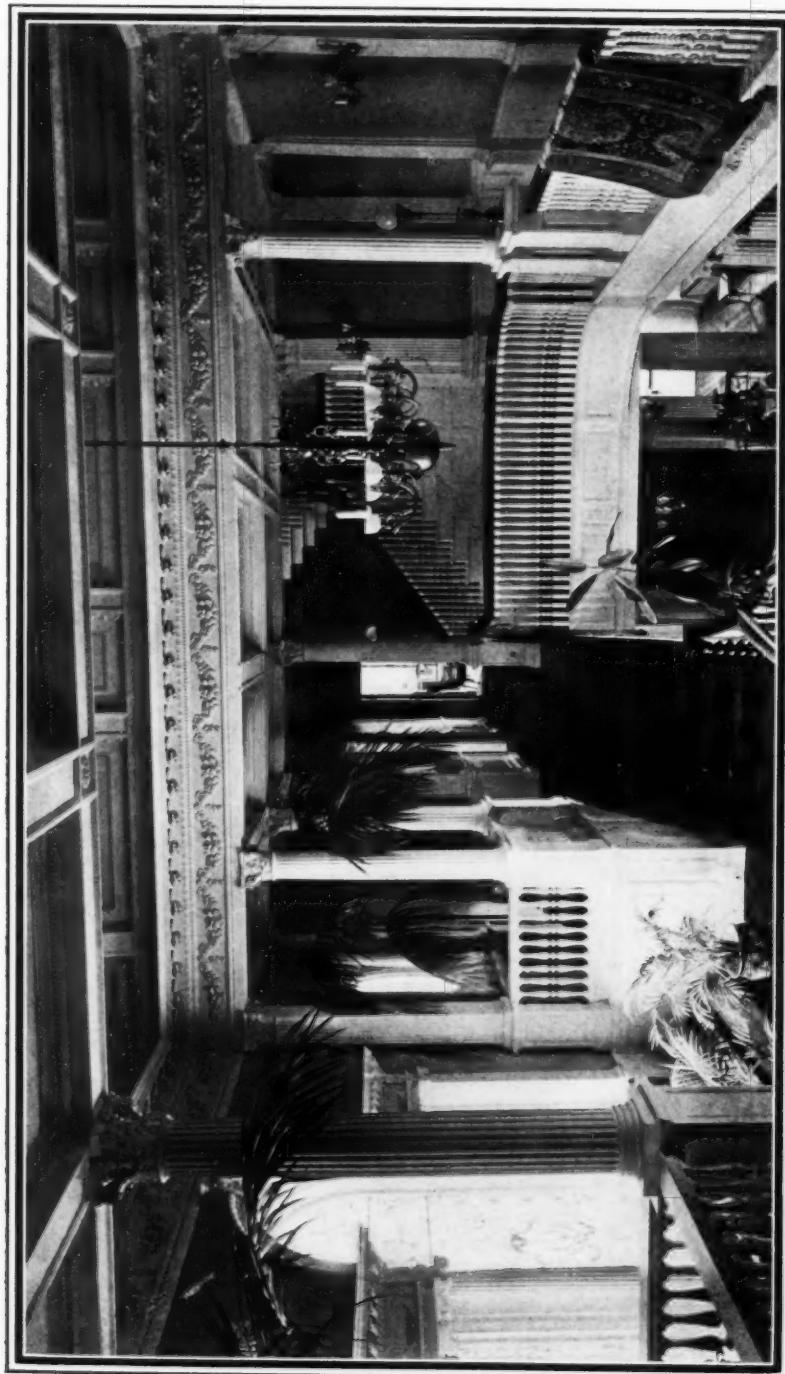


FIG. 26.—STAIRWAY IN THE HOUSE OF H. H. ROGERS, ESQ.

Fairhaven, Mass.

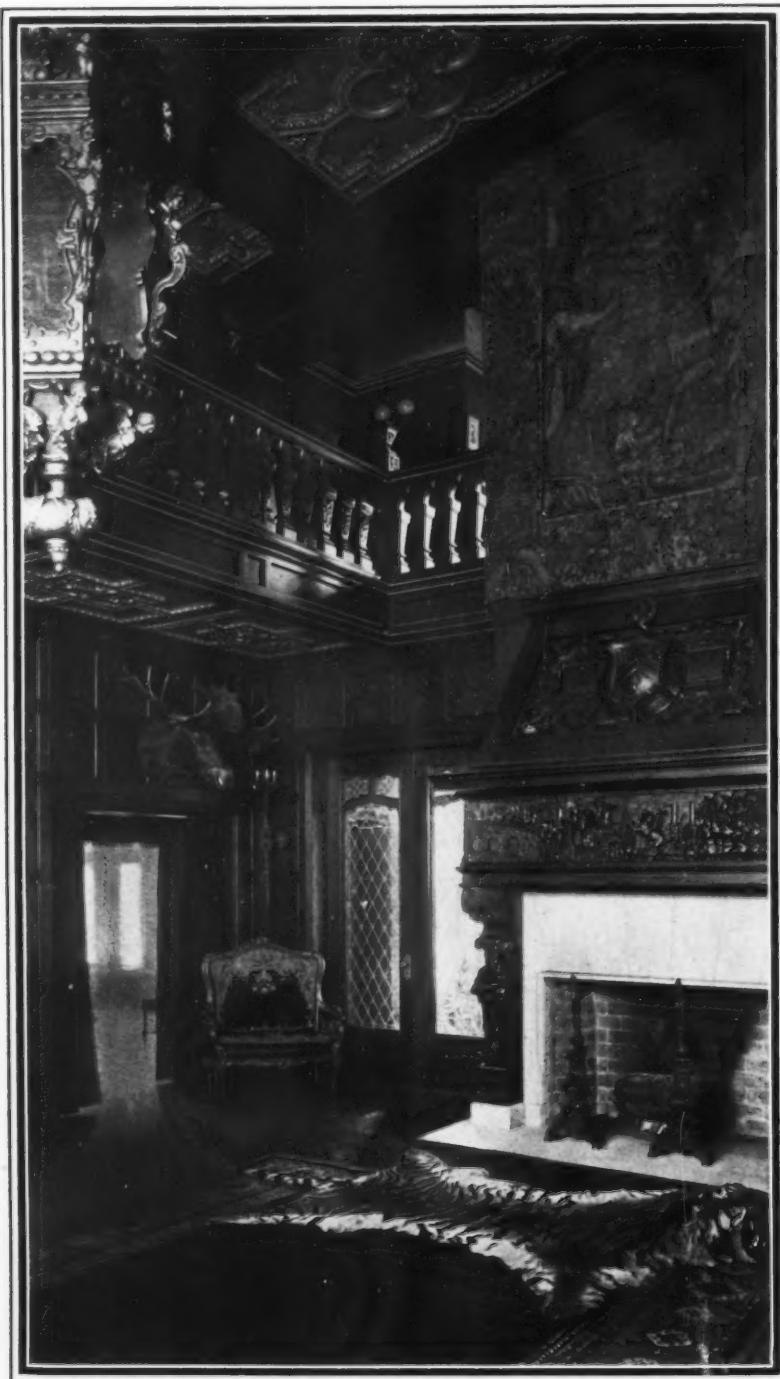


FIG. 27. THE HALL OF THE KIP HOUSE.
Orange, N. J.

Henry Ives Cobb, Architect.



FIG. 28. THE HALL OF THE KIP HOUSE.

Orange, N. J.

Henry Ives Cobb, Architect



FIG. 29.—STAIRWAY IN THE HOUSE OF CLARENCE MACKAY.
Roslyn, L. I. McKim, Mead & White, Architects.

modern conveniences except, perhaps, the electric light, which may be admitted to noble mansions in England, chiefly that it may the better illuminate the artistic treasures of the building itself and its contents. Thus the Oriental weapons above the doorway in Fig. 28 should have a special electric light whose beams may be thrown full upon them in order that the admiring visitor may see the details of those curious arms without asking that they be taken down for his examination.

Finally, Fig. 29 gives a stair of great splendor with parapets filled with Roman scroll-work carved in the solid wood pierced through and sculptured on either side. This is a stair which, for richness and brilliancy of effect, is worthy of Blicking or Hatfield.

There are some interesting bits of hall and passage which are not at all connected with the stair. Thus in Fig. 30 the landing at the head of the stairs has been partitioned off to form a lobby—more enclosed and less accessible than an open hall would be—to the bedroom beyond. Although one cannot welcome the imitation vaulting of the ceiling, this enclosed hall is yet a most attractive and generally simple composition. Fig. 24 shows how a large hall serves as outer sitting room, while a smaller inner room is three steps above it in front. The approach to the stair is seen in the passage at the right, but this is evidently a separate apartment and might even be considered a sitting room but that it is not fully partitioned off from the room on the higher level on the left.

Fig. 32 is a capital piece of hallway with doors leading in every direction and therefore hardly fit for much use as a sitting room except that two nooks are arranged with seats, one on either side of the chimney-piece.

Fig. 33 shows only one side of the hall which this represents and here are fixed seats in the recesses of the windows—one on either side of the fireplace, giving light though not much view.

Fig. 34 is not attractive from the number of levels seen in it. The large hall where we stand leads through a great opening to what seems a dining room on the left and it is not at all separated from the hall itself by door or curtain, and on the right we go up two steps and again three steps more to other parts of the house, these connecting in a way with the stair itself. This hall with its sofa, its cottage piano, its comfortable chairs and stands bearing lamps, is evidently a place of habitation, and the framed pictures on the walls show refined choice in works of art.

Fig. 36 is evidently immediately connected with the stair of Fig. 29. This is a larger and more stately hallway than any of the above, a very dignified composition showing how a room or corridor in the upper story is carried on the Ionic columns and square pillars, and how its bay window projects out over the great hall itself.

FIG. 30.—HALL IN THE HOUSE OF J. G. WORK.

Akron, Ohio.

Howard Shaw, Architect.

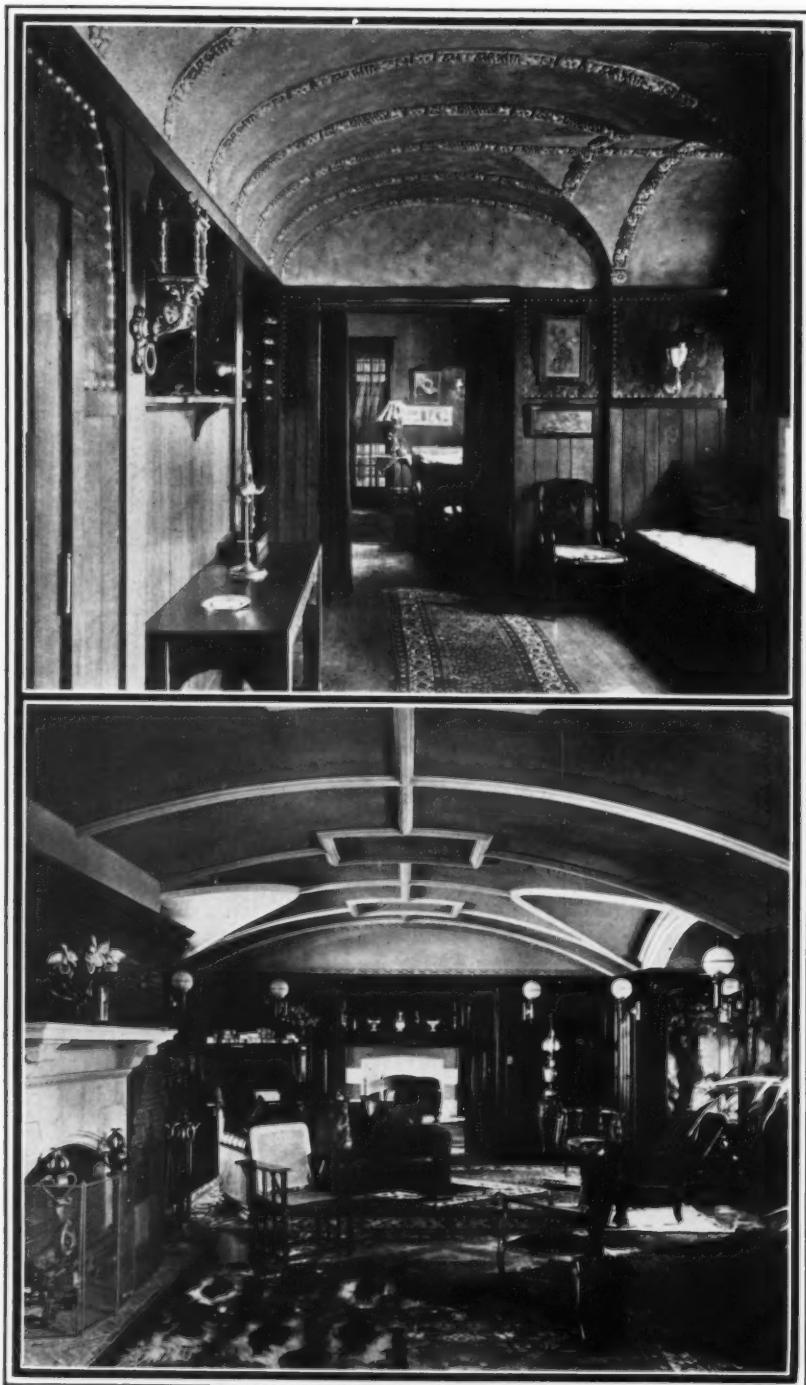


FIG. 31.—LIVING ROOM IN THE HOUSE OF A. F. HOLDEN.

Cleveland, Ohio.

Alfred Granger, Architect.

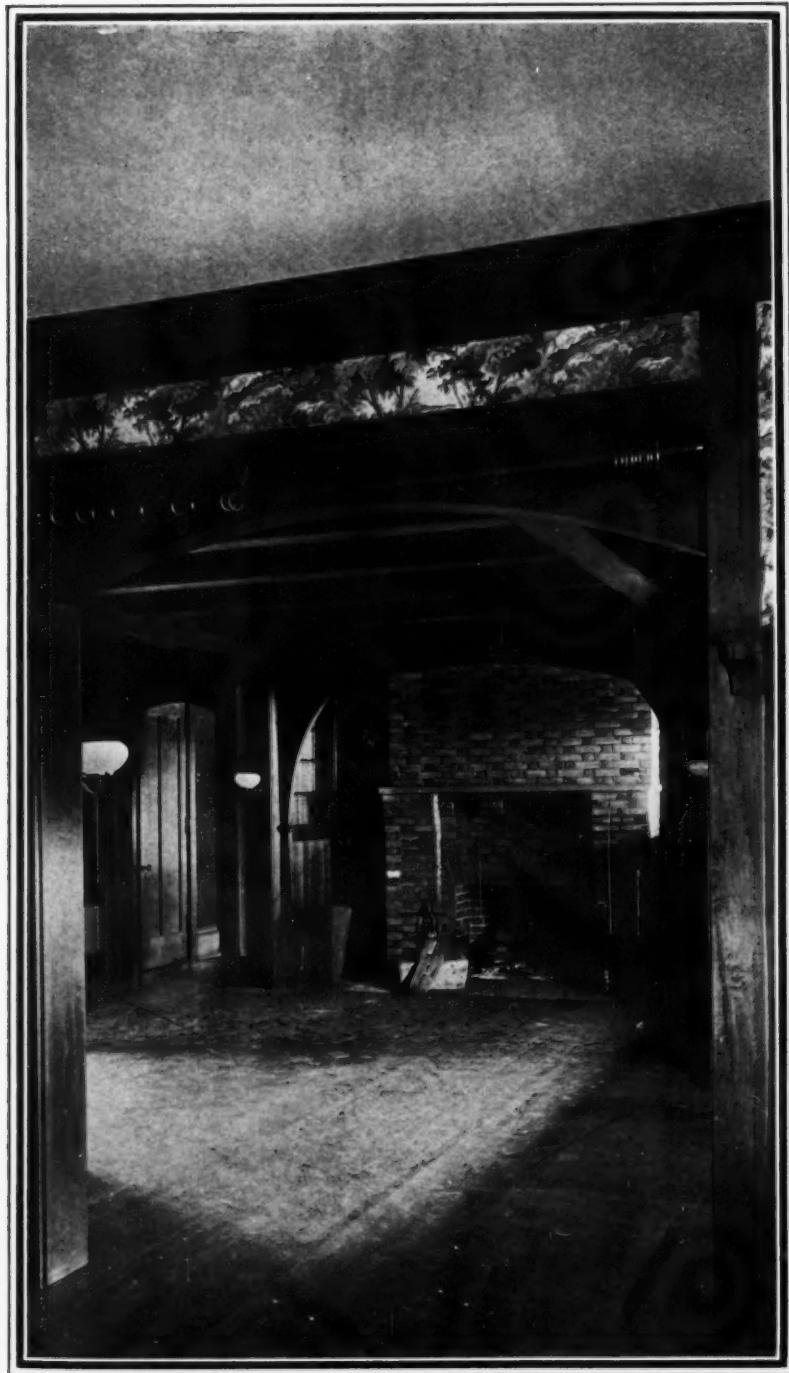


FIG. 32.—HALL IN THE SOUTHWORTH HOUSE.

Gilmanton, Ohio.

Alfred Granger, Architect.

FIG. 33.—HALL IN THE HOUSE OF H. H. JOHNSTON.
Cleveland, Ohio.

Milton Dyer, Architect.

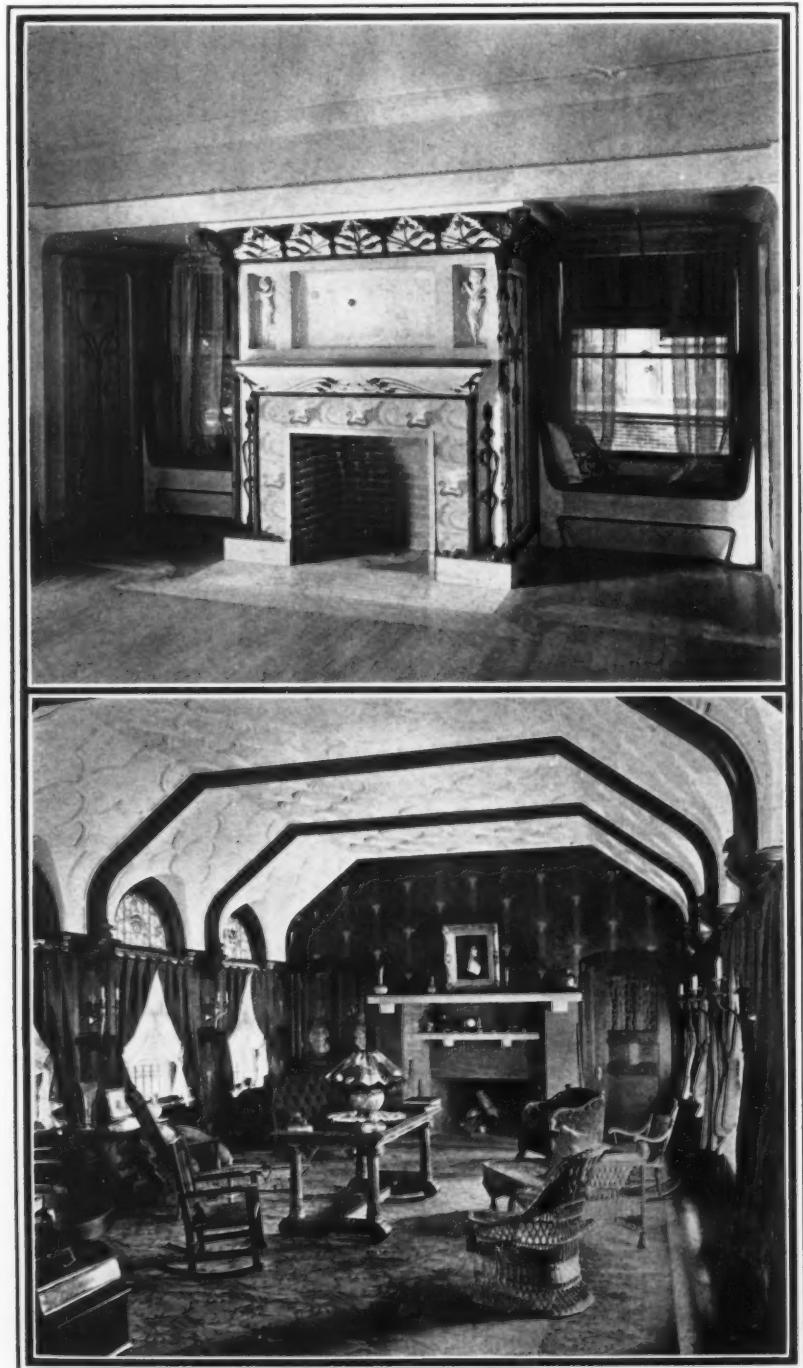


FIG. 33A.—LIVING ROOM IN THE HOUSE OF COL. PERKINS.
Akron, Ohio.

Meade & Garfield, Architects.

FIG. 34.—HALL IN THE HEALY HOUSE.

Chicago, Ill.

Myron Hunt, Architect.

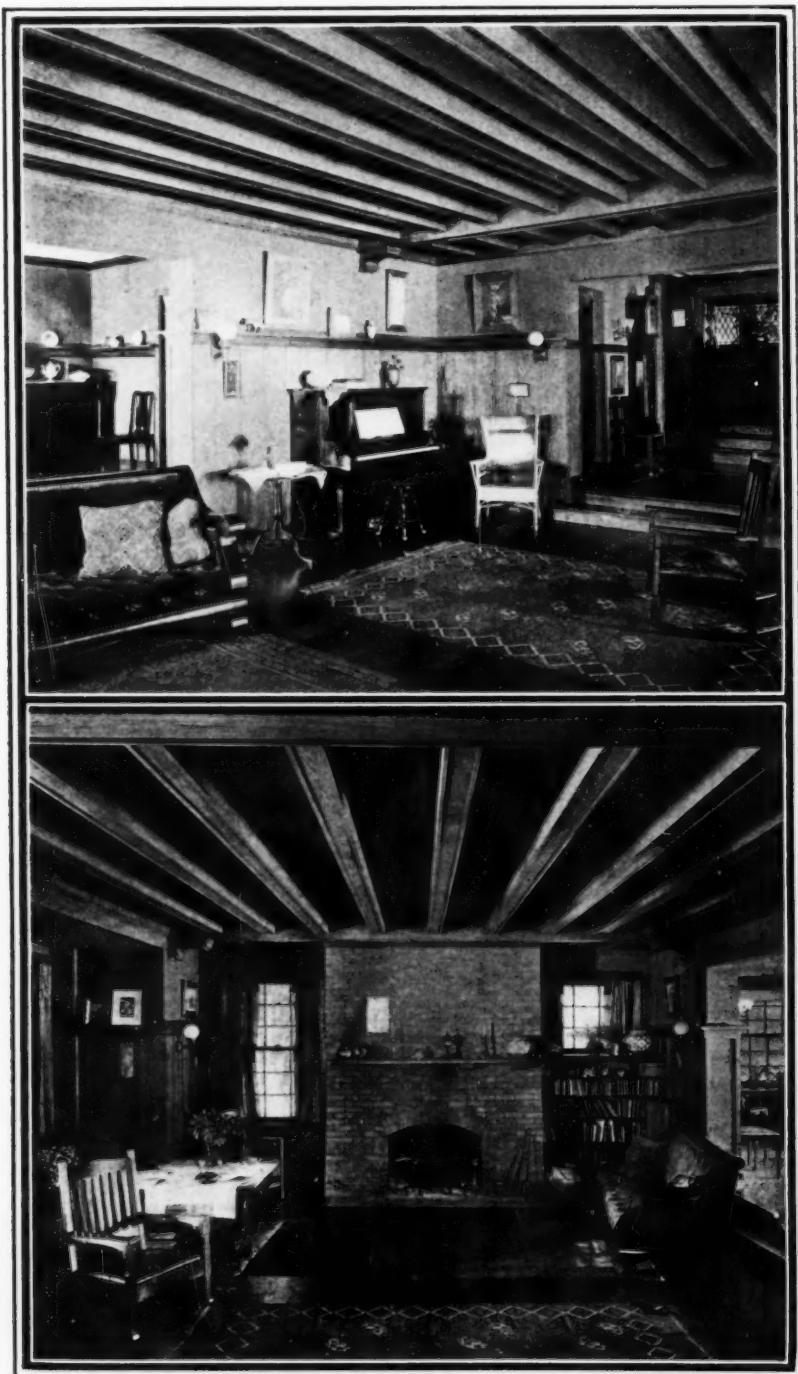


FIG. 35.—THE HEALY HOUSE.

Chicago, Ill.

Myron Hunt, Architect.

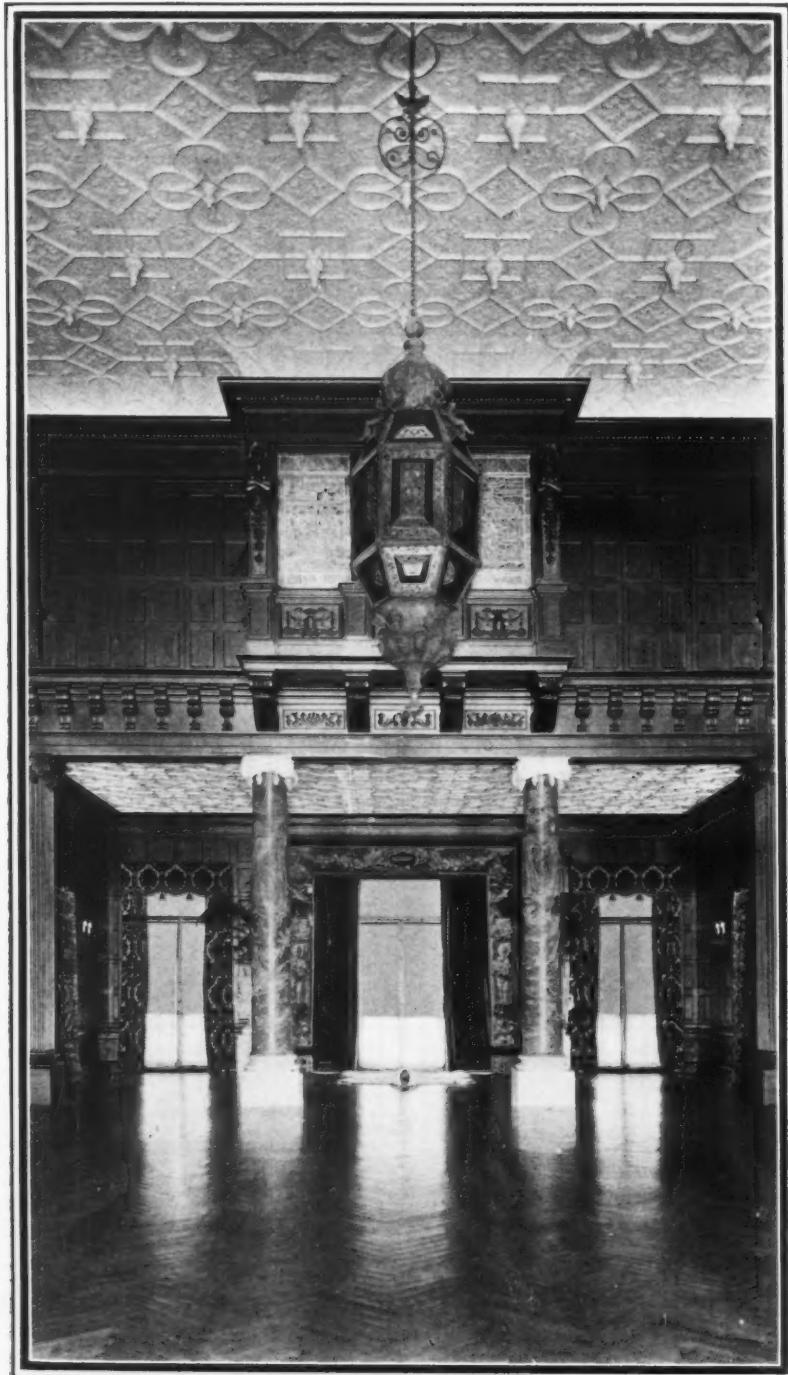


FIG. 36.—HALL IN THE HOUSE OF CLARENCE MACKAY.

Roslyn, L. I.

McKim, Mead & White, Architects.

II.

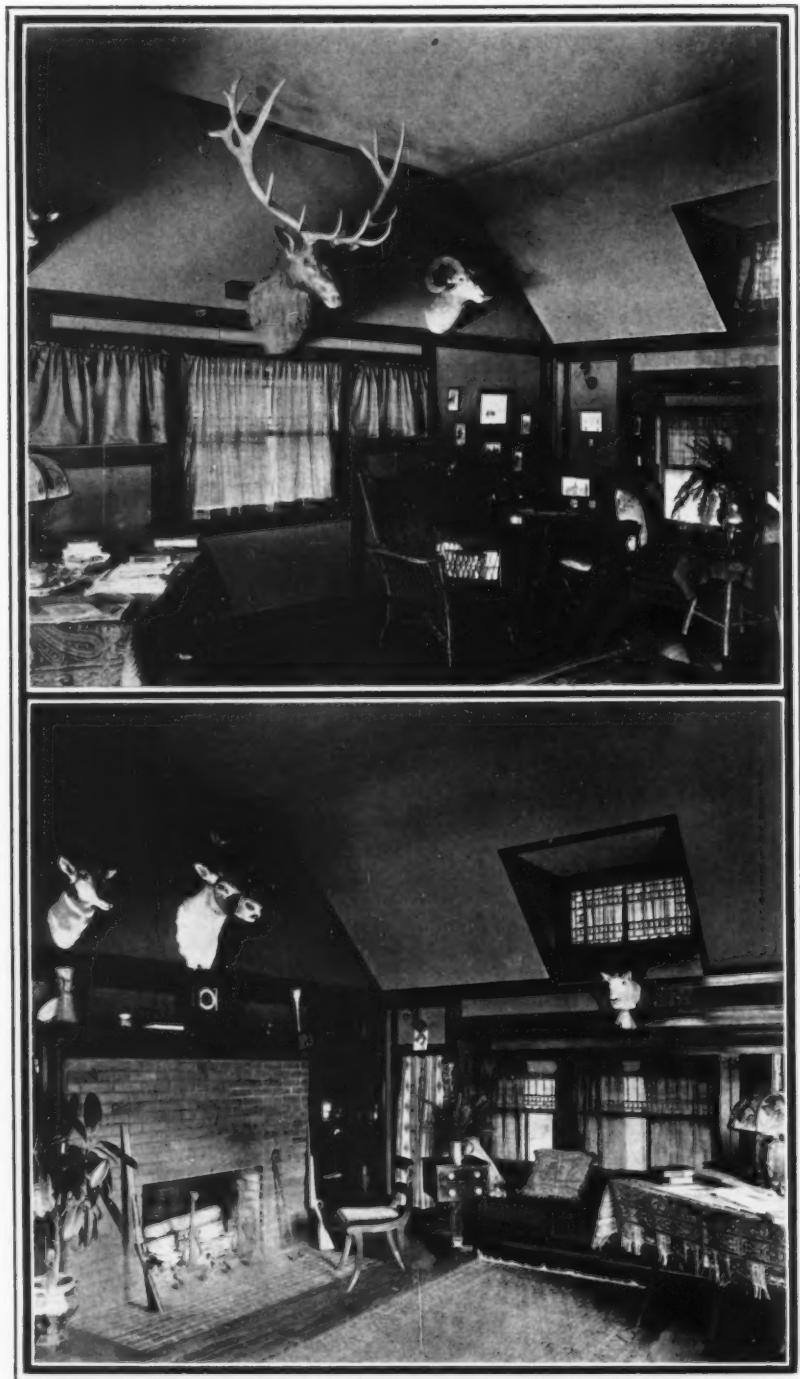
The Living Room.

The size and arrangement of the living room will of course depend very largely on the foregoing considerations in the matters of the hall and stair:—indeed, these three features of the plan of a house of moderate cost are so mutually dependent, that either one can hardly be discussed without constant reference to the disposition of the others. Much of what has been said above on the subject of halls will, therefore, have more or less weight in deciding on the placing of the living-room.

When the site is spacious enough—as in the country—to allow of a certain amount of freedom in the orientation of the house and its parts, the first consideration will usually be given to exposure and outlook; and this will be of more especial importance in the placing of the principal rooms. Thus, in warm localities it is desirable that the living-room should face toward the prevailing summer winds; and, further, if the house is to be occupied throughout the year, that there should be some windows with a sunny exposure. So in the vicinity of New York, it is well to place the principal apartments along the southerly side of the house; and the offices and subordinate rooms to the north.

The question of the library is for our present purpose connected very closely with the living-room. What we are discussing is the dwelling in which the library and living room will very often be one and the same. Even in the case of the hard worker with pen or typewriter, the room where his books are kept is usually the sitting-room, he being free to reserve a workroom opening from it, of which he can shut the door and in which he can arrange his undisturbed thoughts and construct the lecture or the article which goes to make him the breadwinner. There is, however, another side to it, for in some houses the living-room is also the drawing-room. Many a family takes nearly this view of the situation—viz., that there must be a relatively large, airy and spacious room for the family sitting-room and for the more intimate guests, while a comparatively small reception room is used for the visitor who calls in the way of mere ceremony, or in the way of business, or on a single occasion without the immediate prospect of intimate acquaintance with the family. We shall see in our illustrations examples of both these schemes, but first let us consider those rooms which are living-rooms and nothing else.

Thus in Fig. 35 are the arrangements for comfort and convenience; the room on the right (raised by two steps) is evidently a plant room, a conservatory of that sort which accommodates itself



FIGS. 37-38.—LIVING ROOM IN THE HOUSE OF J. T. PIRIE, JR.
Evanston, Ill.

Myron Hunt, Architect

well to the interior in which the family are to live; and this is not shut off by any door, the connection being by a wide opening, which makes of the conservatory a kind of bay window of unusual size and importance. Then in the room itself there is another bay window used as a recess for the fixed sofa, with the awkward but evidently inevitable device of a register for the heat and for the ventilation shown on its upright side. On either side of the simple brick chimney-piece,—an admirable fixture which one longs to see more often in these tranquil domestic interiors,—there is a window commanding a view of trees and open country, and of these windows one is short, with a sill raised very high to allow of book-shelves below it. The encroaching radiator is the only blot on this charming composition. If, as is most probable, the beams of the ceiling are really the working timbers merely boxed with boarding or finished off with moulding, we can leave this sitting room with the feeling that nothing more delightful is likely to come our way. Something of a similar character is to be found in Fig. 37, a room by the same architect in that Evanston which is overshadowed by the renown of its great neighbor, Chicago. Here the one-story house is so treated that the low walls of the sitting room are helped out by the slope of the roof; so that the room, not more than 7 feet in the eaves, rises to 11 feet or more in the middle. Commonly this arrangement has the unfortunate result that the daylight is not admitted from a sufficient height above the floor, but in this case the putting in of that capitally conceived dormer window seen on the right remedies the possible difficulty and gives us in part, at least, a sufficient lighting for whatever in the room may need to be seen by full daylight.

Again in Fig. 38 are seen the arrangements of the same room from another point of observation. This is a noble sitting-room indeed, with windows in three walls and a great brick chimney-piece. Other illustrations of the same house will be found in Figs. 12-13, and the architect, Mr. Myron Hunt, is to be congratulated on his success in designing this dwelling as well as that of Mr. Healy.

In Fig. 39 there is an interesting flavor of old tradition in the woodwork—in the wall covering above the chimney-piece and in the open timber roof with its framing around the chimney-piece calculated for the hearth of the story above. The window high in the wall and above the book-case with solid doors, is always an attractive feature, and here, too, lies the book of him who may sit in the arm-chair by the chimney-corner.

In Fig. 42 there is a serious study of heavy timber work of which one longs to know the whole reason and all the conditions. The massive sticks which are framed either side and above the

FIG. 39.—LIBRARY IN THE FORMER RESIDENCE OF JOHN G. MILBURN.
Buffalo, N. Y.

GEO. CARY, ARCHITECT.

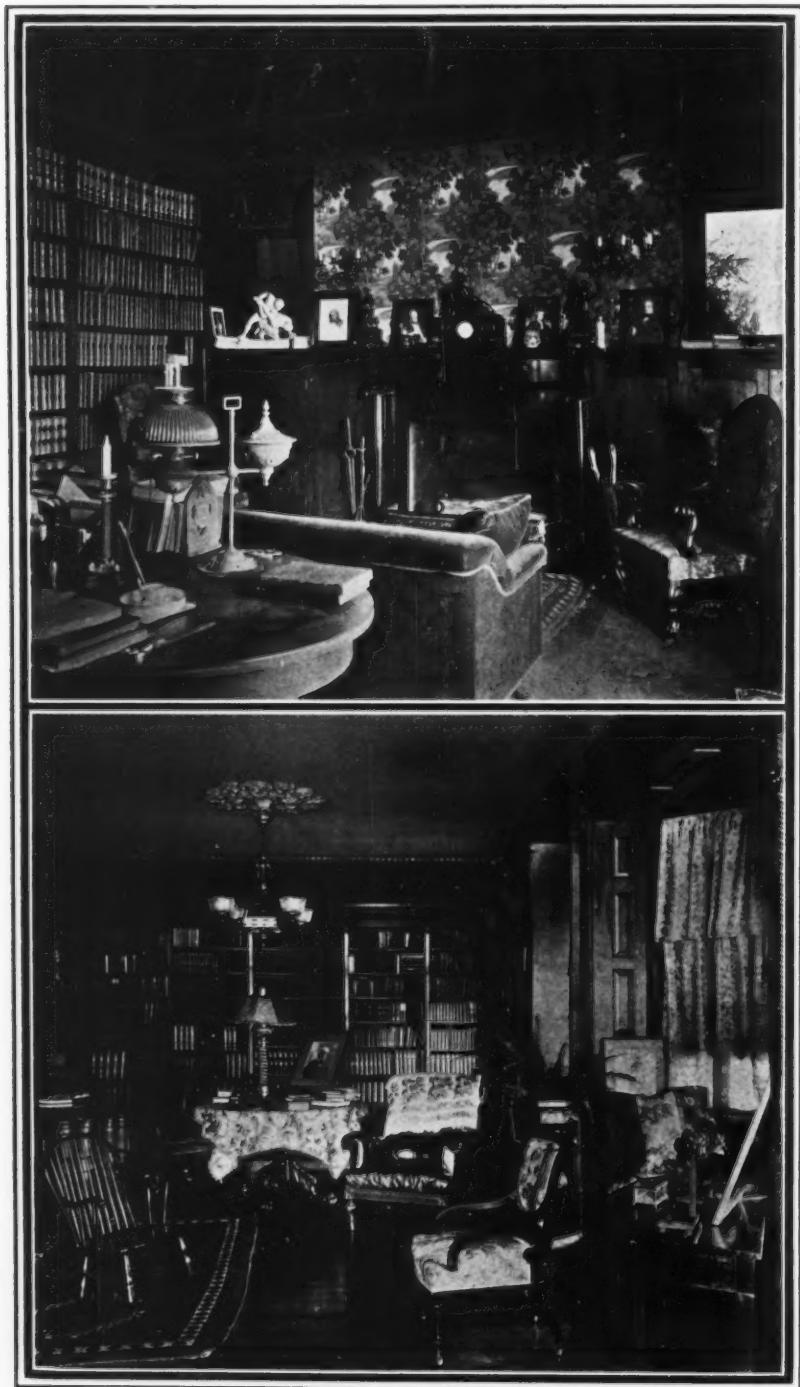


FIG. 40.—LIBRARY IN THE WILCOX HOUSE.
Buffalo, N. Y.

GEO. CARY, ARCHITECT.

chimney-piece must carry more than merely the frame of the hearth above, and the adornment of the panels with a highly wrought painting and with relief of flower and fruit in carving or in stucco manifests still more the importance of this feature. The fireplace itself is faced around with a mosaic of tiles about two inches square; the fire-dogs are wrought into the semblance of colonettes of generally Corinthian designs, and in these ways an air of pretension is given to the room which, however, is perfectly maintained by the general worthiness of the details.

Fig. 44 carries farther than usual the arrangement of the windows flanking the chimney-piece—windows high in the wall, with book-cases below them and, in short, a familiar arrangement carried out to its logical extreme. There is no doubt about the advantage of the plan from the point of view of receiving daylight freely at the most agreeable side of the room. In the present instance there does not exist that other advantage, the looking out-of-doors as you sit by the fire, for (probably from different local causes) it has been thought best to fill these window-frames with decorative glass of a pretty design. It was a good thought to arrange these windows as casements with hinges by which they may swing freely into the room; but the little lamp which is set against one of them seems to argue that they are not swung open every day.

This matter of the sitting-room extends itself inevitably into the larger library. Such a room as that shown in Fig. 45 is the book-room of a family possessing several thousand presentable volumes, besides all the unbound and less attractive books which must accumulate in cupboards and closets. There is an admirable ceiling of plaster work in the Tudor design and in this case a paneling of woodwork reaches the ceiling with the Ionic order in modified form; and as is proper in such a case the entablature is reduced to a frieze and cornice, and the epistyle reduced to a mere moulding. There is an odd effect produced by the heavy carved stone bracket of the mantel-piece carrying a wooden superstructure, but this is mentioned as a singular feature to which attention should be given and as one requiring treatment of the objects to be placed upon the mantel-piece rather in the way of color harmony than otherwise. Thus if one were to choose the decorative pieces to be set at both ends of this broad shelf, one would choose something carved in stone or marble, or if a vase at each end, then a huge and heavy one, rather pale in color and ponderous in form.

But as to the real drawing-rooms, the rooms arranged *en suite*, we have them in Figs. 49 and 50. In one, the long room with its two chimney-pieces, is hung with tapestries with figure subjects on a very large scale, and furnished with sofas, chairs and *fauuteuilles*.

FIG. 41.—LIBRARY IN THE HOUSE OF HERMAN KELLY.
Cleveland, Ohio.

Meade & Garfield, Architects.



FIG. 42.—LIBRARY IN THE HOUSE OF B. G. WORK.
Akron, Ohio.

Meade & Garfield, Architects.

FIG. 43.—LIBRARY IN THE HOUSE OF H. S. PICKANDS.
Cleveland, Ohio.

Meade & Garfield, Architect.

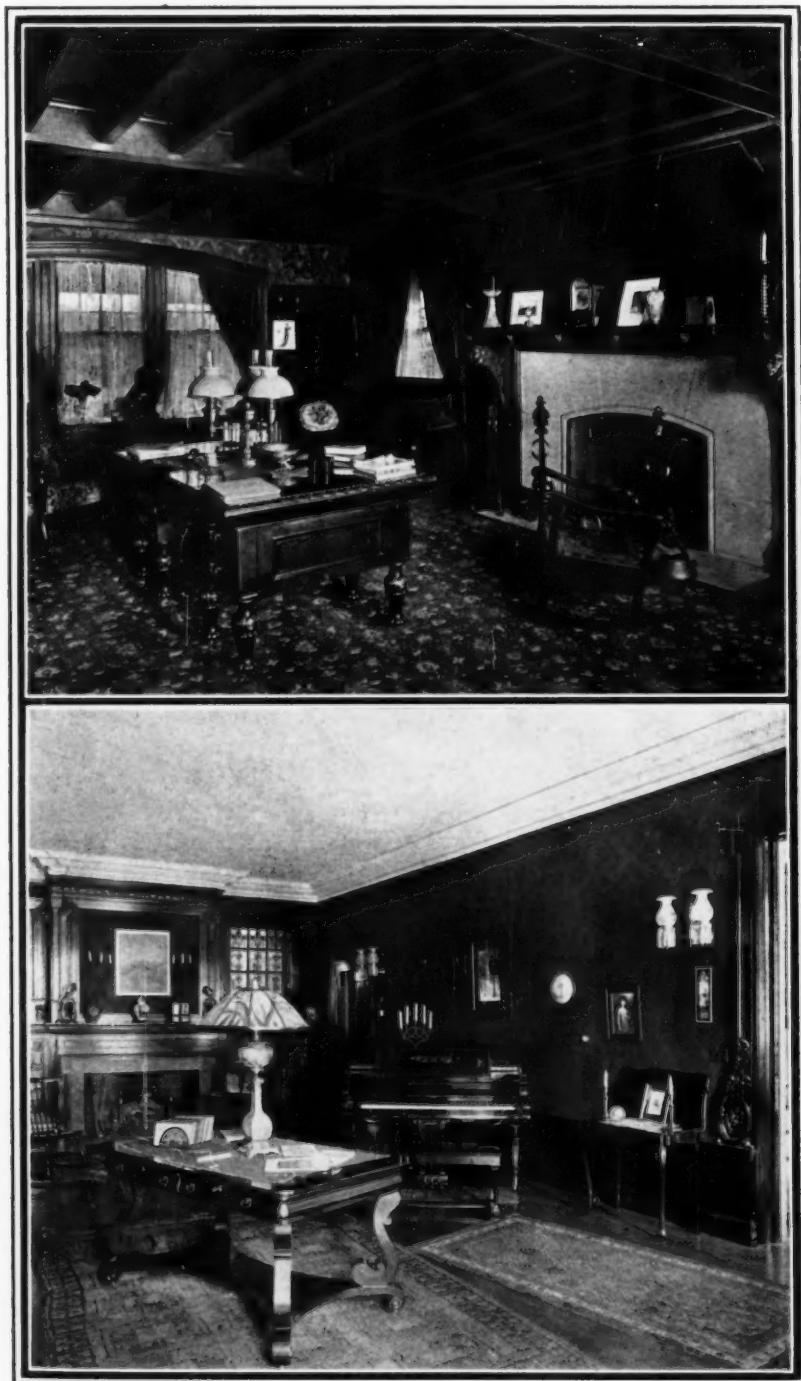


FIG. 44.—LIVING ROOM IN THE WARD HOUSE.
Evanston, Ill.

Geo. T. Harvey, Architect.

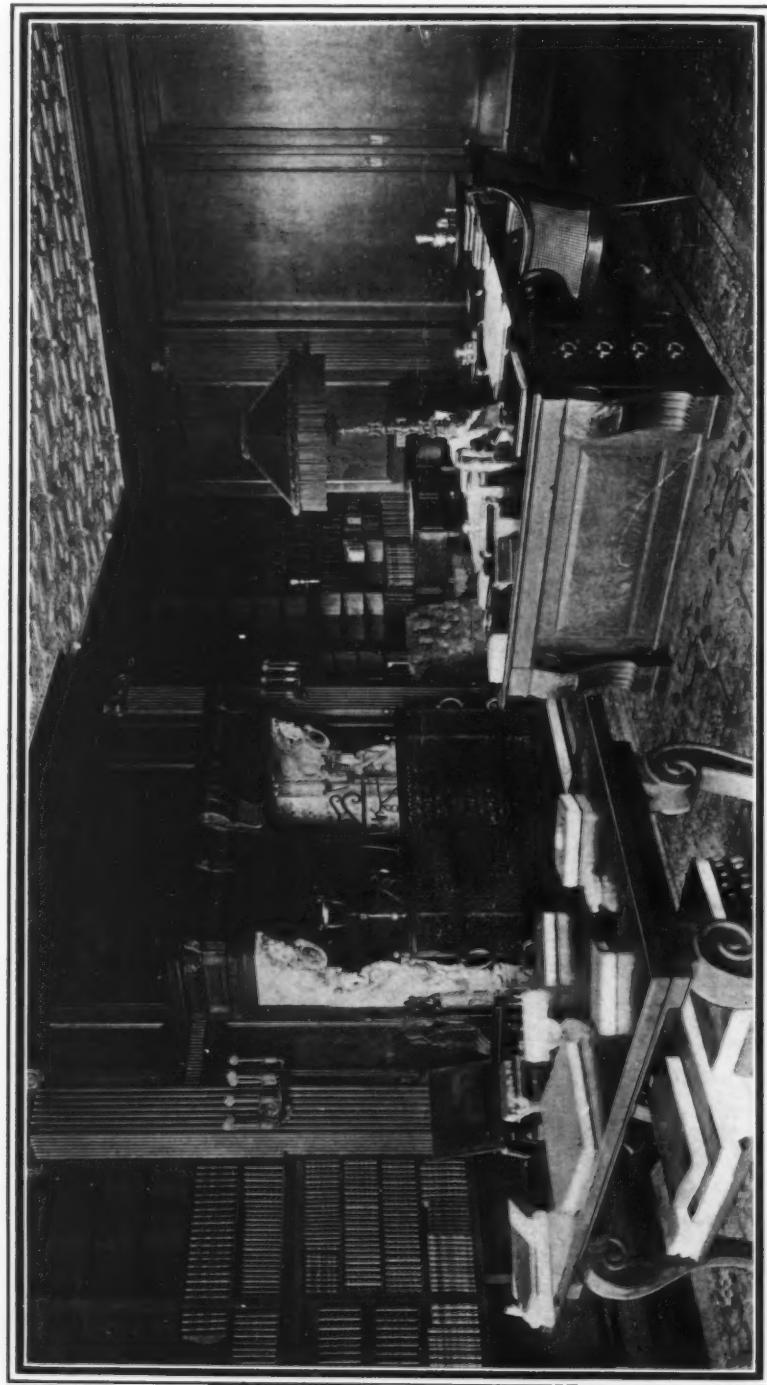


FIG. 45.—LIBRARY IN THE RESIDENCE OF THE LATE WILLIAM C. WHITNEY.
McKim, Mead & White, Architects,
Wheatleigh Hills, L. I.

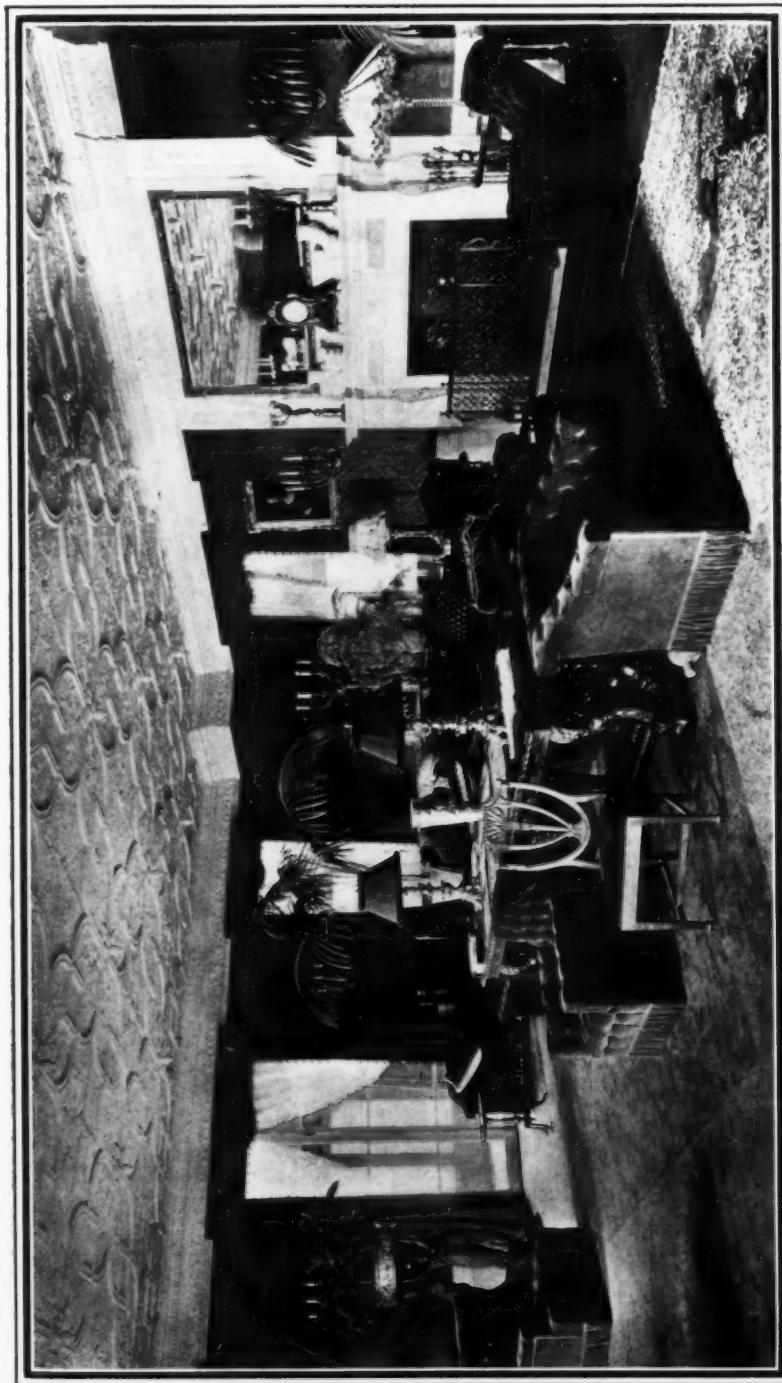


FIG. 46. ROOM IN THE RESIDENCE OF THE LATE WILLIAM C. WHITNEY
McKIM, MEAD & WHITE, ARCHITECTS.

Wheatleigh Hills, L. I.

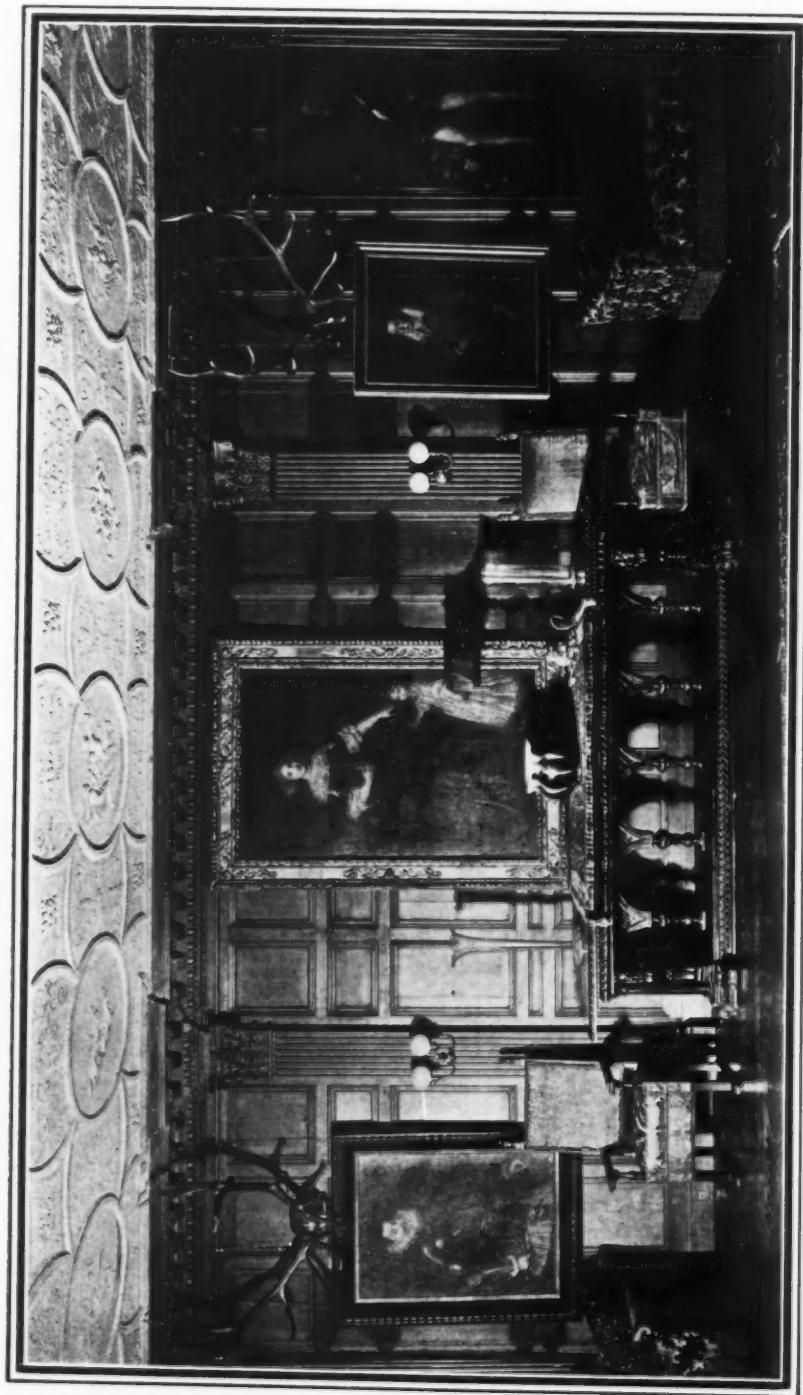
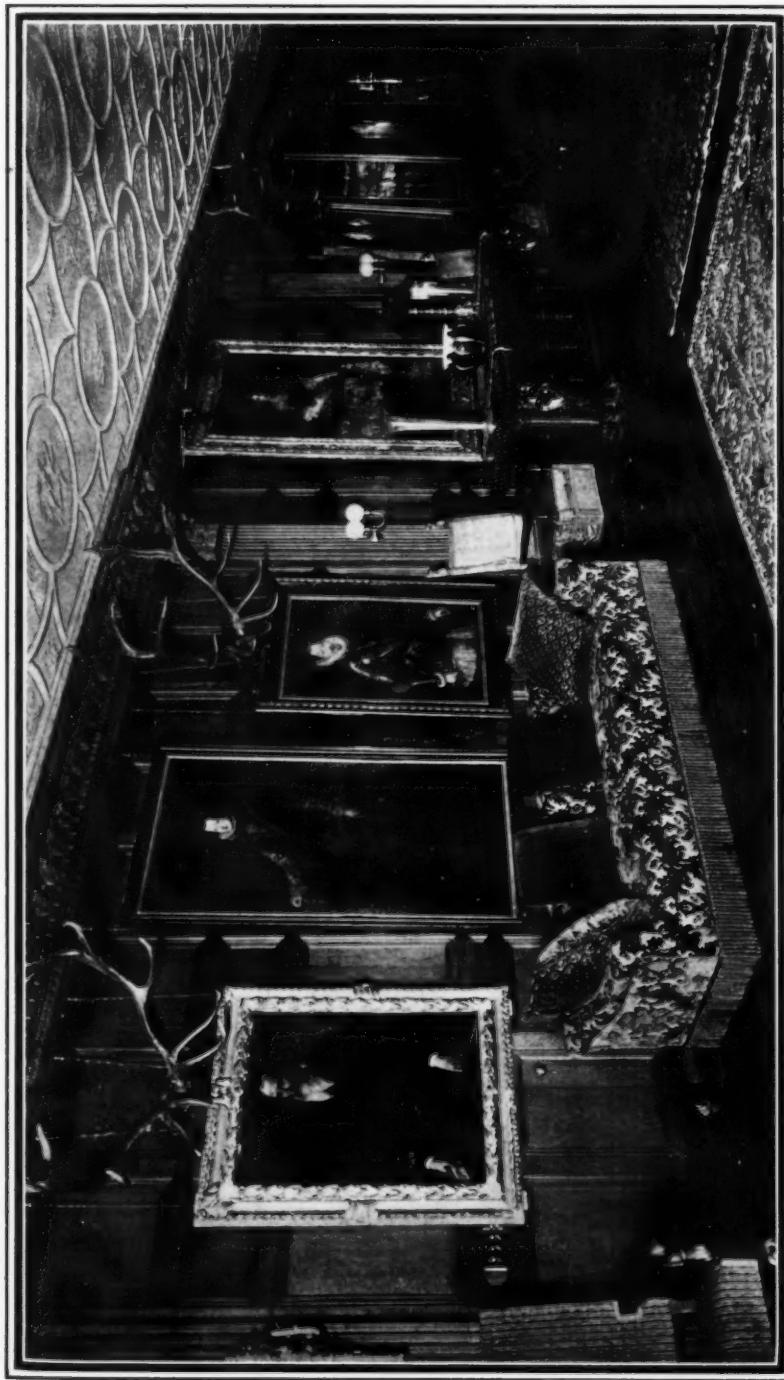


FIG. 47.—ROOM IN THE RESIDENCE OF THE LATE WILLIAM C. WHITNEY.
McKim, Mead & White, Architects.

Wheatleigh Hills, L. I.



Wheatleigh Hills, L. I.

FIG. 48.—ROOM IN THE RESIDENCE OF THE LATE WILLIAM C. WHITNEY.
McKim, Mead & White, Architects.

FIG. 49.—GRAND SALON IN THE HOUSE OF GEN. DRAPER.
Washington, D. C.

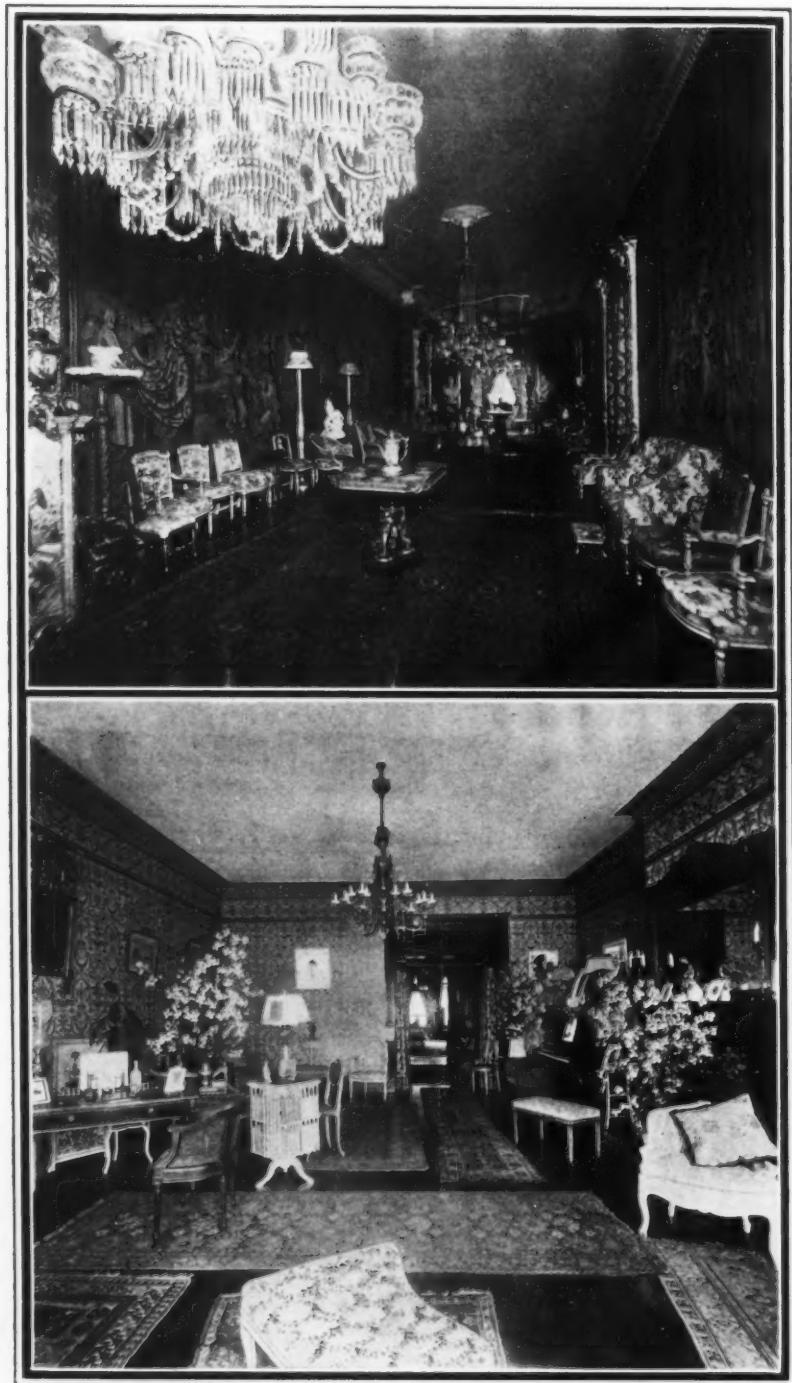
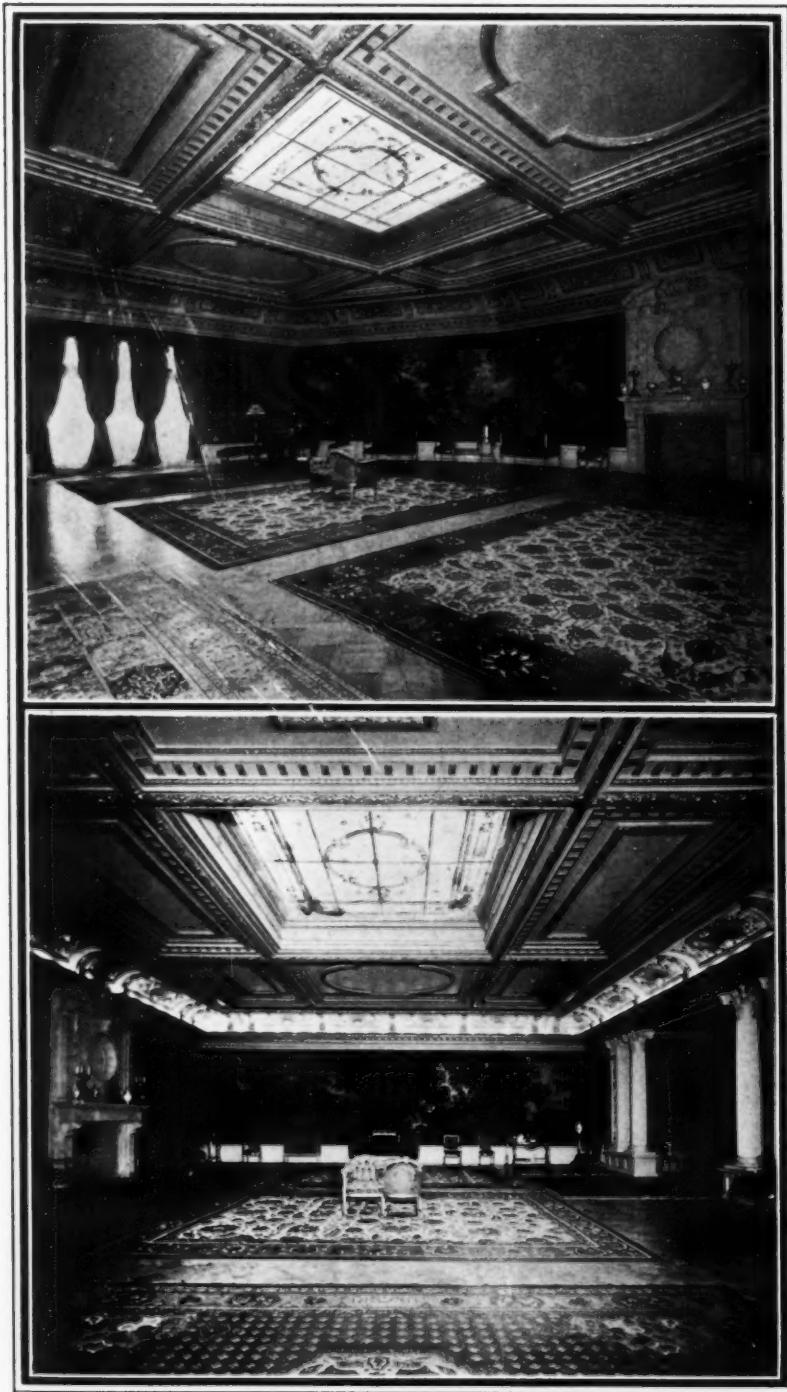


FIG. 50.—DRAWING-ROOM IN THE RESIDENCE OF M. DE MARGERIE.
Washington, D. C.



FIGS. 51-52.—DRAWING-ROOM IN THE RESIDENCE OF GEN. DRAPER.
Washington, D. C.



Heins & La Farge, Architects.

FIG. 53.—DRAWING-ROOM IN THE RESIDENCE OF CLARENCE W. BOWEN.
5 East 63d Street, New York City.

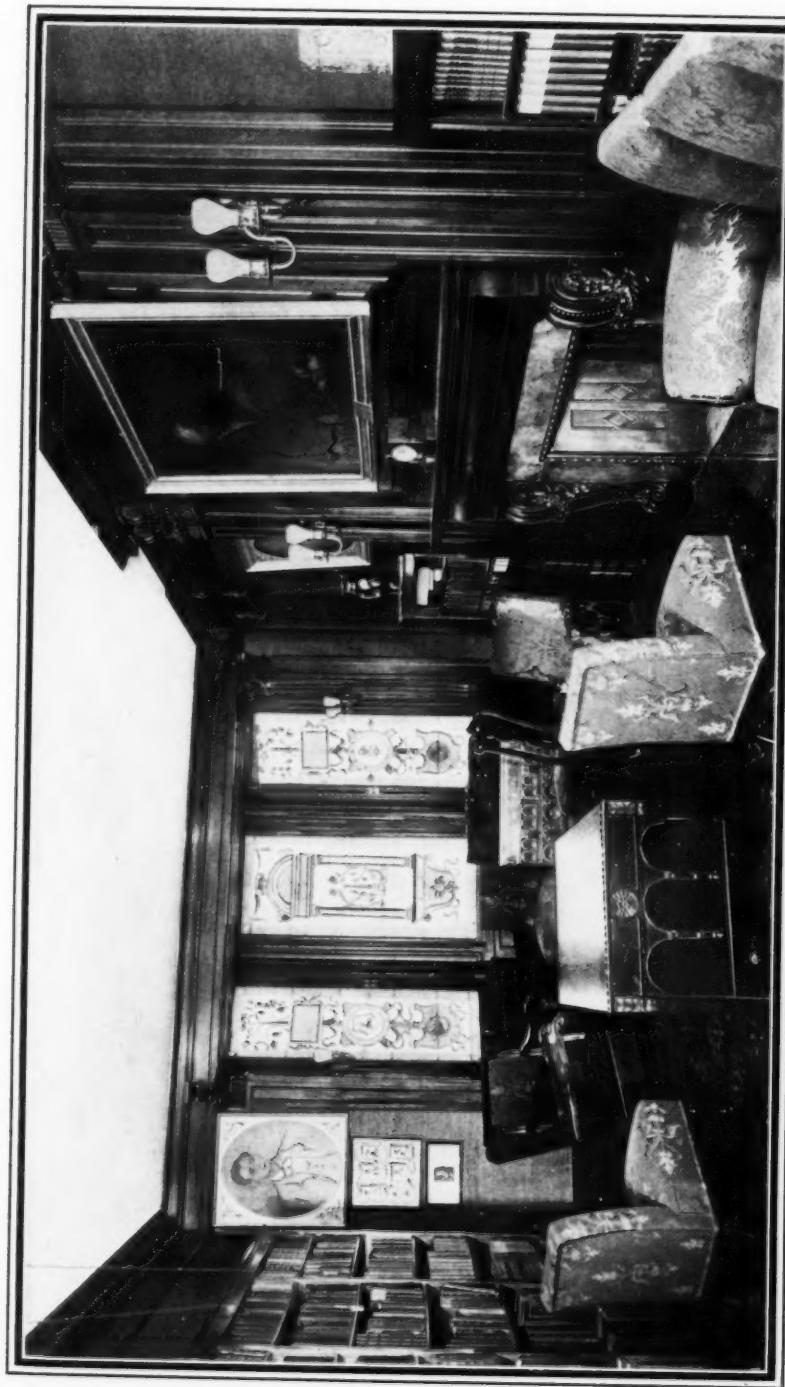
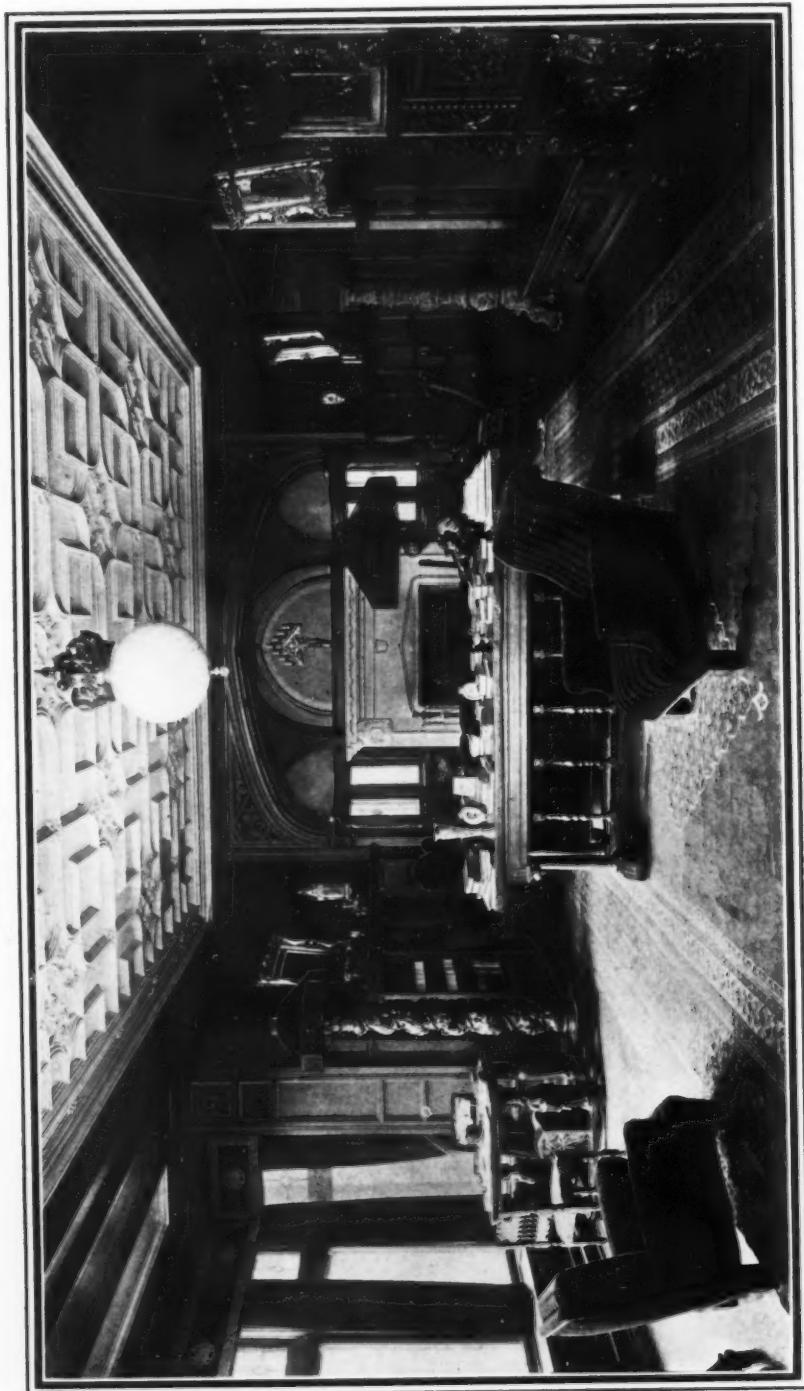


FIG. 54.—LIBRARY IN THE RESIDENCE OF CLARENCE W. BOWEN,
5 East 63d Street, New York City.

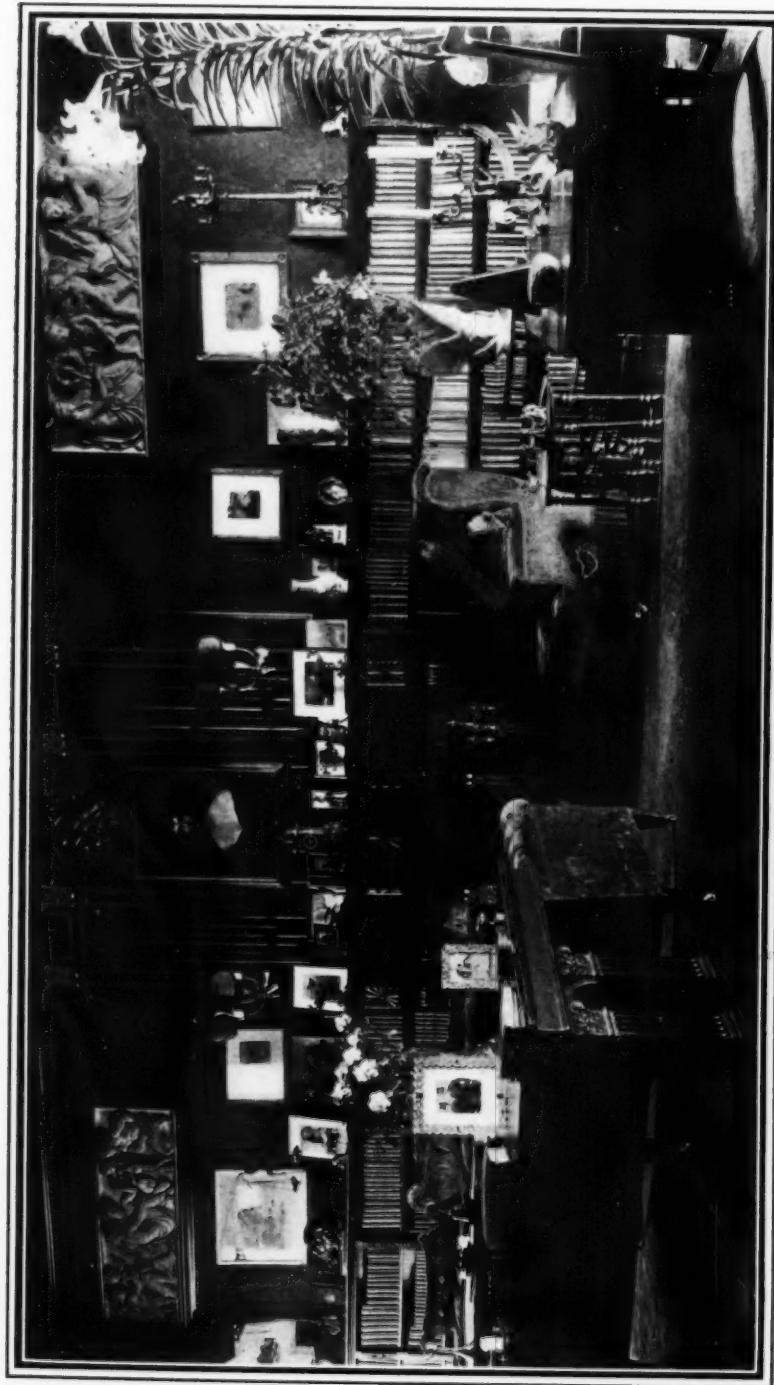
Heins & La Farge, Architects.



Orange, N. J.

FIG. 55.—LIBRARY IN THE KIP HOUSE.

Henry Ives Cobb, Architect.



Washington, D. C.

FIG. 56i.—LIVING ROOM IN THE RESIDENCE OF REGINALD DE KOVEN.



FIGS. 57-58.--DRAWING-ROOM AND DEN OF WOOLWORTH HOUSE.

New York City.

C. P. H. Gilbert, Architect.

FIG. 59.—LIVING ROOM IN THE RESIDENCE OF MRS. BUSH.
Buffalo, N. Y.

Geo. Cary, Architect.

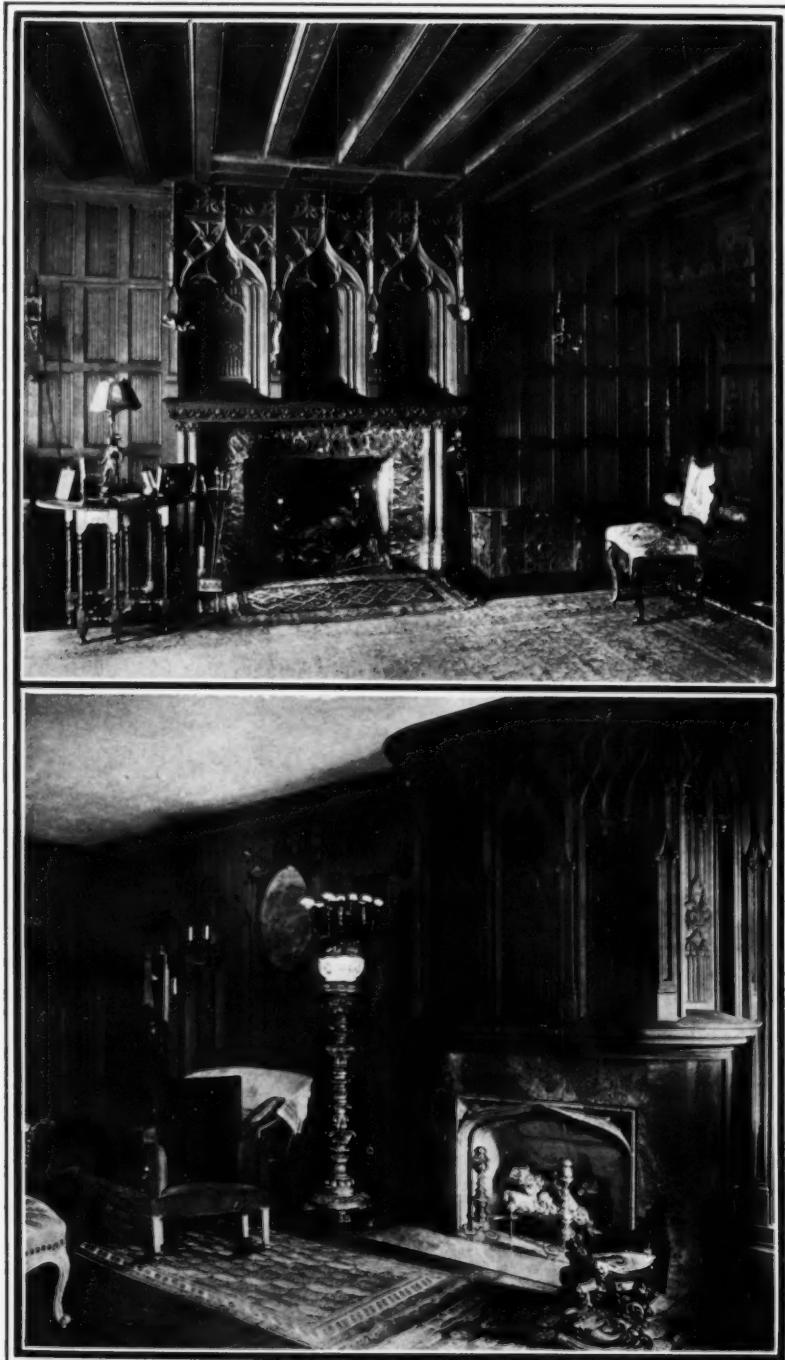


FIG. 60.—LIVING ROOM IN THE RESIDENCE OF DEXTER P. RUMSEY.
Buffalo, N. Y.

Geo. Cary, Architect.

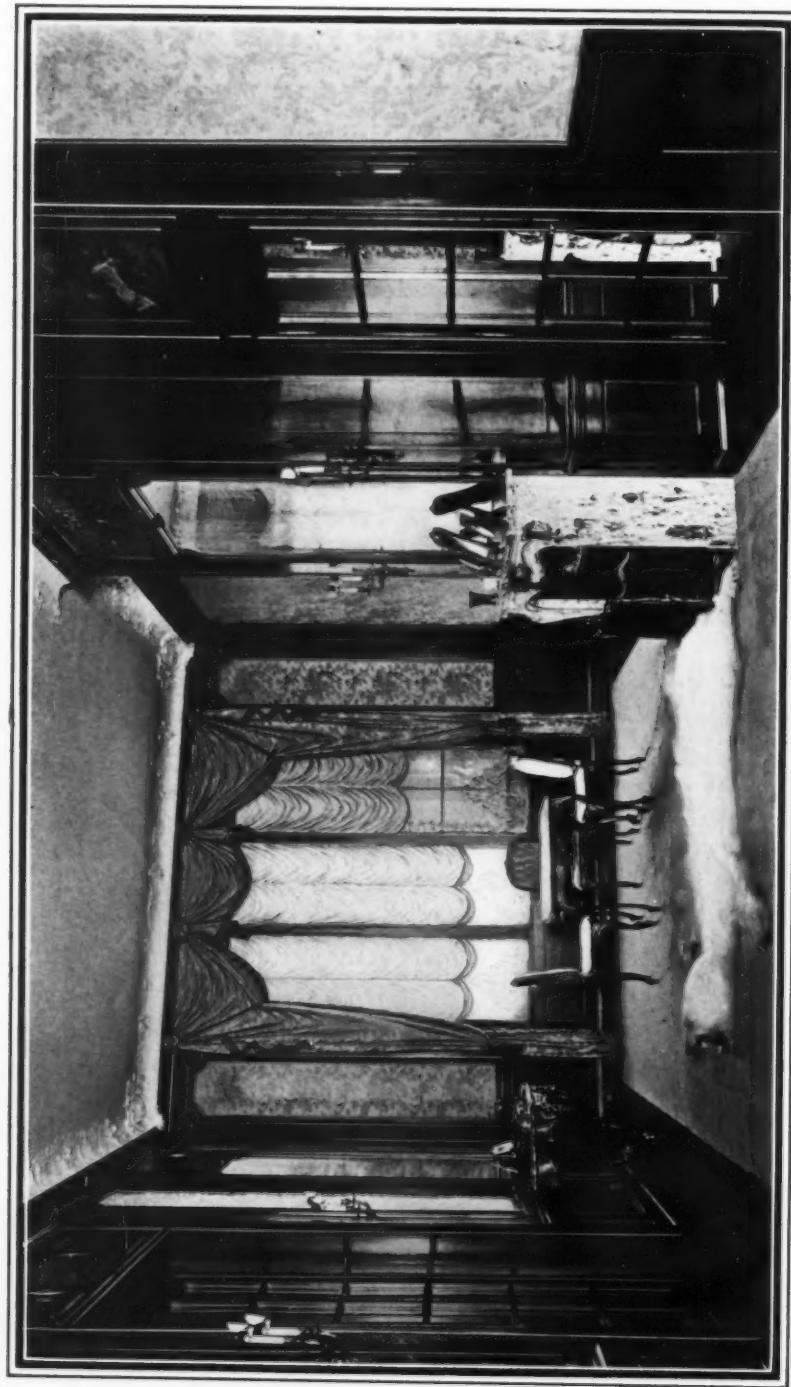


FIG. 61.—SITTING ROOM IN THE HOUSE OF CLARENCE MACKAY.
McKim, Mead & White, Architects
Roslyn, L. I.

of a style between Louis XIV. and Louis XV. covered with something that looks like Beauvais tapestry. There are very rich tables in the room, the farther one in the middle looking as if it were adorned with gilded bronze of the best epoch of Louis Quinze, while the nearer table seems to be inlaid with blocks of porcelain or possibly of Wedgwood ware. Fig. 50 shows a series of rooms, and in view of the charming display of flowering plants which almost fills them one wishes for a simpler background. But this is indeed hypercritical—or rather it applies only to the picture—indeed the photograph may be trusted to exaggerate the marking of the pattern, and that which is dull red or yellowish brown on ivory white will come out in a violent contrast in the photographic plate. It is true that the half-tone process reduces this extreme of contrast again.

Figs. 51 and 52 are views in a large ballroom: this cannot be considered a sitting room in the ordinary sense, and yet in summer how delightful is a room to inhabit which is indeed of that extraordinary size! There is no place quite so cool as a very big room with a moderate current of air entering at the windows and doors. Such a current of air ceases to be a draft—it does not worry you with fears of to-morrow, it allows the whole room to remain sweet and pure with a steady temperature. Give us for our summer evenings a room not smaller than 40 by 70 feet.

III.

The Dining-Room.

The considerations of exposure and outlook, discussed above in connection with the Living-Room, apply also to the Dining-Room. Here, however, the question of outlook is not of equal importance because the dining room will not be used, habitually, for other purposes than the serving of meals. When it is to be so used—when the dining-room is also the family sitting-room—the condition of the two classes of apartment have to be considered simultaneously; and the case becomes too complex to be provided for except in connection with the immediate site and the house-plan.

As for the internal arrangement of the dining room in its more usual capacity, this is governed mainly by the form and disposition of the table—especially of the dinner-table, which may sometimes differ in size and arrangement from that used at other meals. If an extension table is to be used, the shape of the room will tend to be relatively long and narrow, especially if it is to accommodate a large party at certain times. Thus a table for twelve persons needs to be 11 or 12 feet long, and in recent times not less than 4 feet wide. This will require a floor space not less than 12 feet wide for

convenient service, and about 20 feet in length in the clear between the opposite walls, so that if the chimney-breast is at one of the narrow ends of the room this measurement of 20 feet must be taken between the face of the chimney-piece or of the mantelpiece and of the opposite wall. Again if the sideboard is to be put in at the end opposite the fireplace this also must be considered; for a space of at least 19 feet is really needed for the proper service of the table when extended to a length of 12 feet. As for the width of the room, with a 4-foot table, 11 feet in the clear between the walls, between fireplace and sideboard, between sideboard and service table, between any and all permanent obstacles must be maintained. This, of course, is an awkward shape for the room and accordingly it is usual to give to the dining room greater breadth than seems essential and then to occupy this greater breadth with (as above suggested) the mantel-piece and the sideboard, or the service table, or both; in other words, the room within the walls may be 19 feet by 14, a tolerable proportion; and all the large obstacles, more than once named above, may be put on the long sides. It is here, of course, that the book-cases and the like will be set in rooms which have the double purpose of sitting room and eating room.

The disposition of windows for the proper lighting of this oblong dining room is perhaps more difficult than in the case of any other apartment of the average house—the desirability of so arranging the windows that persons sitting at table shall not have their backs turned directly to the light, and of lighting the table equally throughout—these considerations often bring about a problem difficult to solve with entire satisfaction. If conditions permit of placing the room so that there may be a skylight or a lantern-light over the table, or across one end of the ceiling—as in the case of a bay—very effective interior may be had, and with but few openings in the sidewalls. Ordinarily, however, this feature of the plan will be found impracticable for houses of moderate cost, and daylight must, therefore, be obtained from the sidewalls only. Then, obviously, windows in one of the longer sides of the room will afford the most perfectly distributed light, and these windows should preferably be high in the wall—carried close up to the ceiling, as, for instance, to a line 12 inches below it, and with high sills; the purpose being to throw the light downward rather than horizontally—over the heads and shoulders of the diners rather than directly on their backs. A very good plan has been made, in which the dining room, of only moderate height, was unusually well lighted from two adjoining sides; the windows in each wall being close to the corners. This resulted in cross lights passing diagonally over the table from the ends, and the central position of each wall was available



FIG. 62.—DINING ROOM IN THE RESIDENCE OF CLARENCE W. BOWEN.
5 East 63d Street, New York City.
Heins & La Farge, Architects.

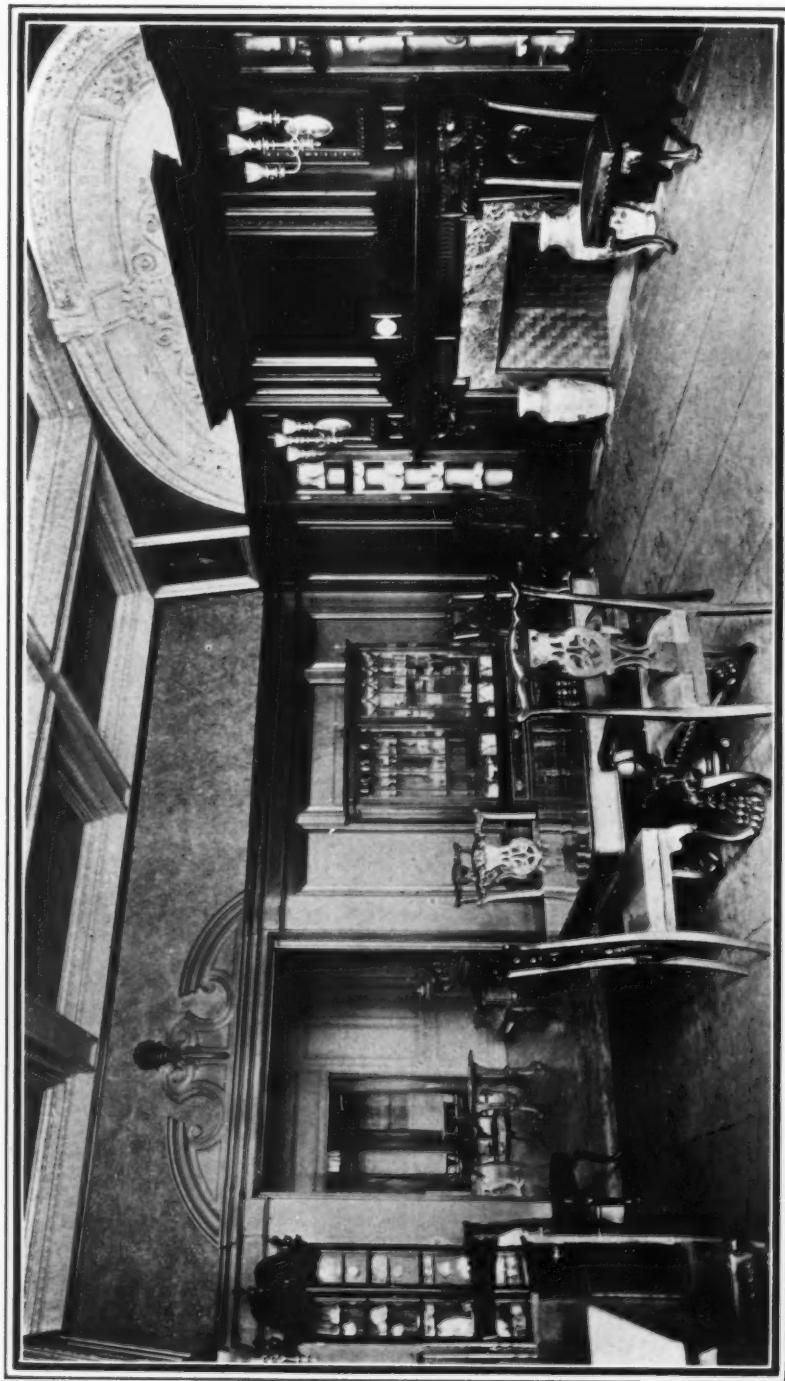


FIG. 43.—DINING ROOM IN THE RESIDENCE OF CLARENCE W. BOWEN.
5 East 63d Street, New York City.
Heins & La Farge, Architects

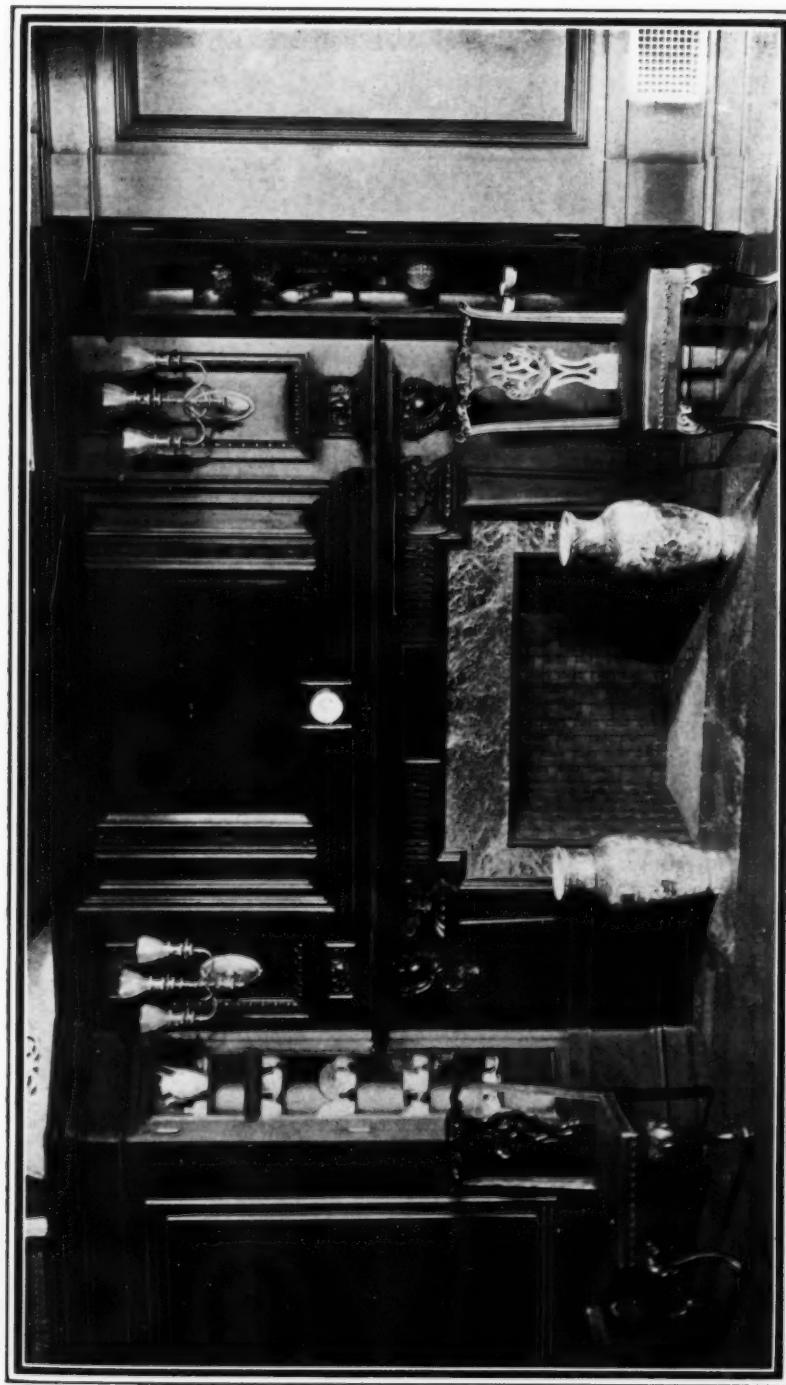


FIG. 64.—DINING ROOM IN THE RESIDENCE OF CLARENCE W. BOWEN.
5 East 61 Street, New York City.
Heins & La Farge, Architects.

FIG. 65.—DINING ROOM IN THE RESIDENCE OF B. G. WORK.
Akron, Ohio.

Howard Shaw, Architect.



FIG. 66.—DINING ROOM IN THE RESIDENCE OF W. D. SCHULTZ.
Zanesville, Ohio.

Alfred Granger, Architect.

FIG. 67.—DINING ROOM IN THE HOUSE OF A. F. HOLDEN.
Cleveland, Ohio.

Alfred Granger, Architect.

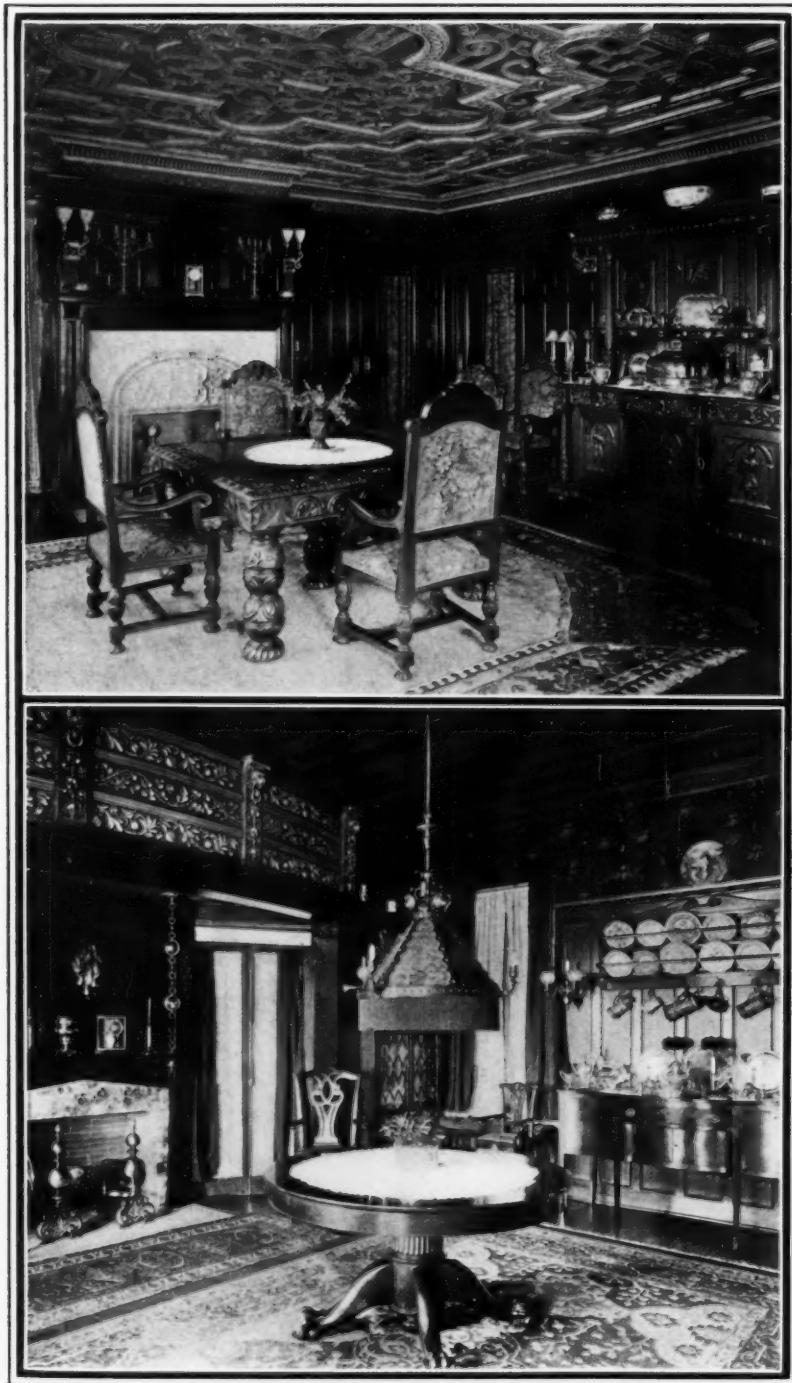


FIG. 68—DINING ROOM IN THE HOUSE OF JOHN B. DRAKE
Chicago, Ill.

Howard Shaw, Architect.

FIG. 69.—DINING ROOM OF THE WILCOX HOUSE.
Buffalo, N. Y.

GEO. CARY, ARCHITECT.

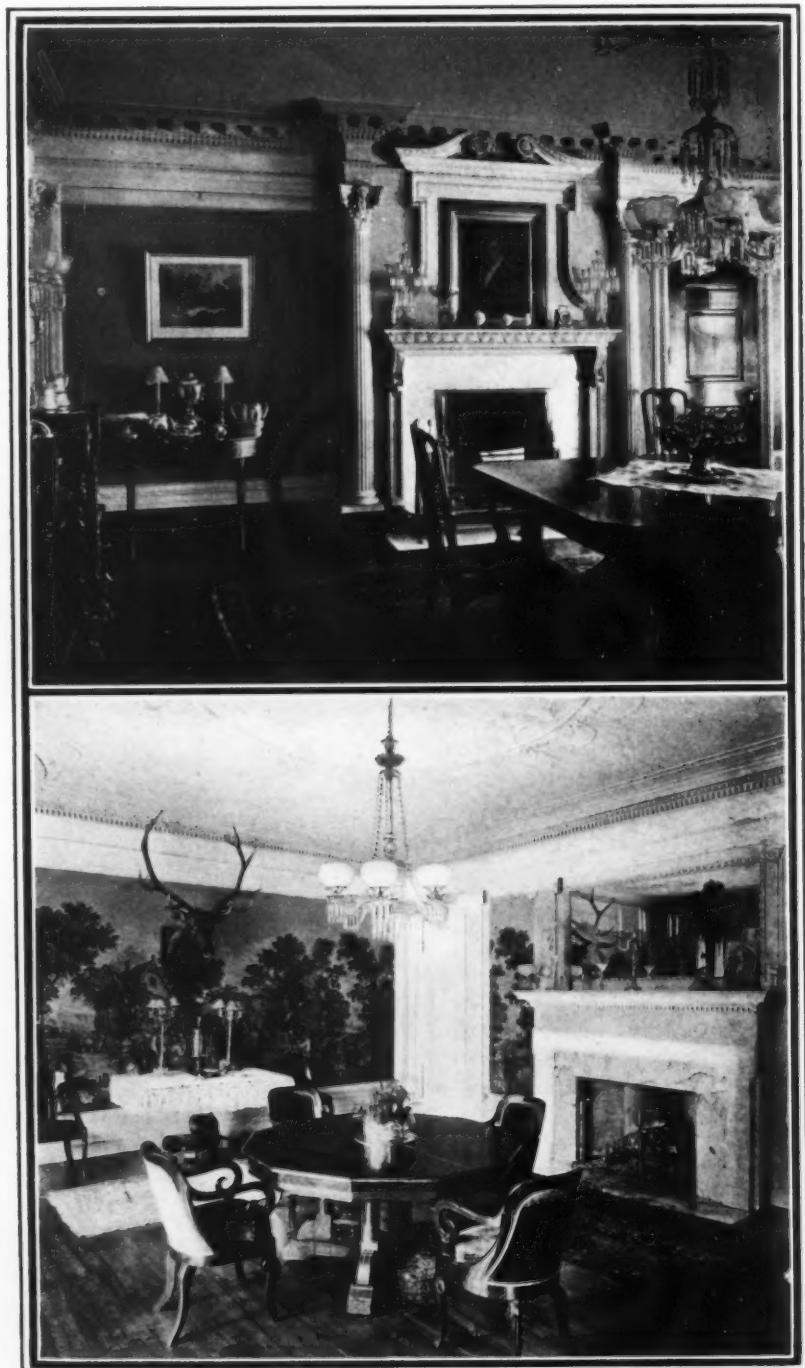


FIG. 70. DINING ROOM IN THE HOUSE OF MRS. MAVIS.
Buffalo, N. Y.

GEO. CARY, ARCHITECT.

for furniture. An equally good, and more artistically effective, design will result by lighting a long room from the two opposite ends; but the necessary condition—two opposite outer walls—will not often be obtained.

The foregoing considerations, based on the requirements of a long table and a corresponding long room, will be found much modified in the case of the much broader table, in fashion about 1875 to 1890 and of the round dining table, the use of which appears to be increasing in popularity, and which demands less floor space for convenient service than a long table of equal seating capacity. Thus a round table five feet in diameter—or thereabouts—will accommodate a party of eight with comfort, while a diameter of some six feet will allow of ten or more seats. Hence a floor space of 15 feet across will be ample provision for the table of an average household, making allowance for other dining room furniture outside of this space. Such a table, then, can be placed at one end of the room, 15 feet wide, and could be well lighted from that end wall, even with only one or two windows; and the entire room need not be more than, perhaps, 15 by 18 feet. If that end of the room can be treated as a bay, projecting considerably beyond the façade, it may be made a most attractive feature in the design of a dining room. For instance, let such a bay have the form of a semi-circle or semi-polygon, with the table at its centre—windows can then be provided all along the perimeter of the bay, leaving the wall spaces of the inner portion of the room for placing other furniture. This is an especially pleasant feature in a summer home, for nearly the entire extent of the outer wall can be made to open, so that the bay becomes almost the equivalent of a verandah.

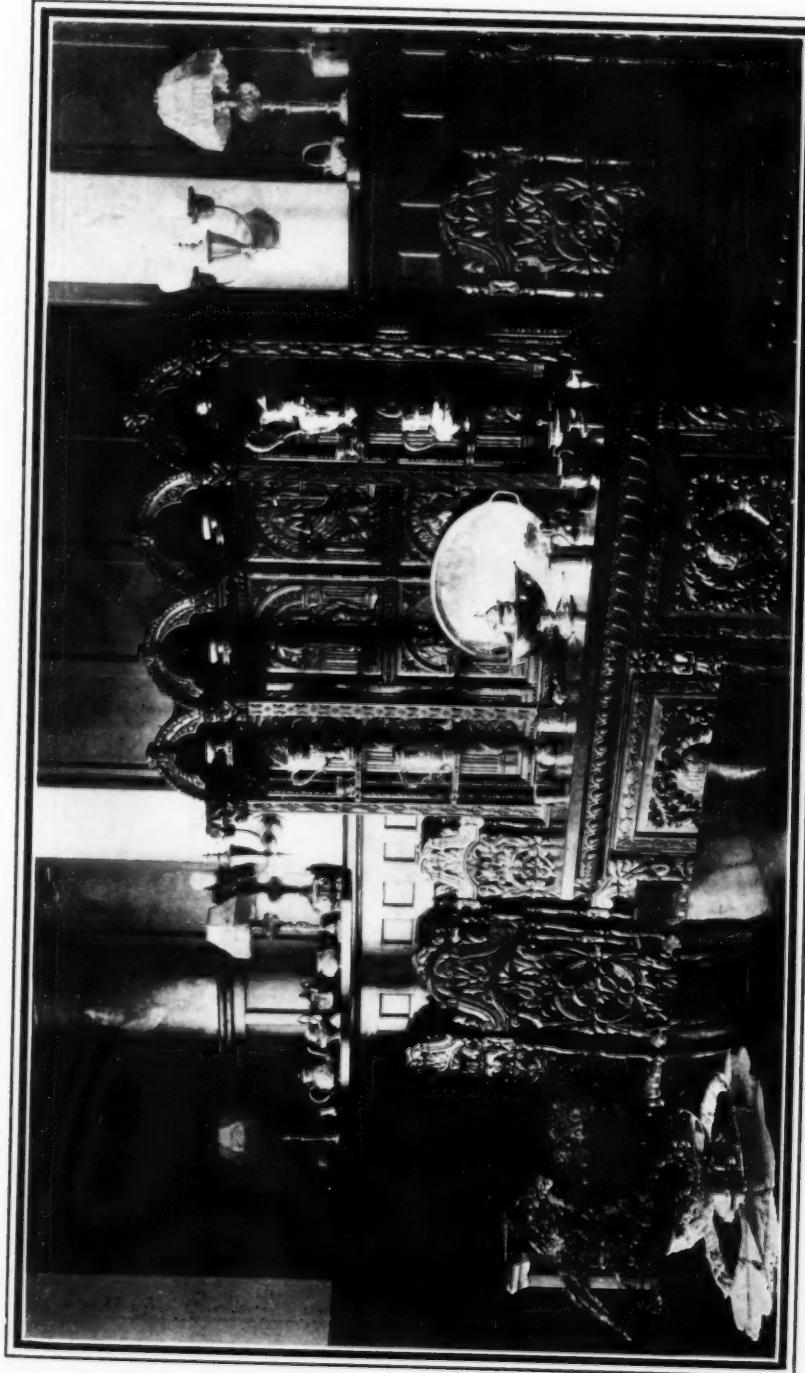
It will be readily understood that the conditions of the room are nearly the same in the case of the square and of the round table. The point is, in either case, that the dining room does not tend to be long and narrow relatively as in the days of tables intended to be adjusted in length to the requirements of a large party. The table of recent years, with its square or round or—less frequently—polygonal top, is not an extension table at all, but is fitted to receive tops of different sizes; exactly as in a restaurant a number of circular table-tops are kept in stock, and according to the size of the dinner party the largest (accommodating twenty persons perhaps) will be put in place—or a smaller one accommodating fourteen, twelve or ten. Thus in Fig. 63 the room, being nearly square in plan, is so large relatively to the ordinary size of the dining-table that it would accommodate a round-top or square-top table large enough for sixteen guests, and this without causing a derangement of the furniture in the room. Figs. 62 and 64 illustrate the same large dining room.

Fig. 66 shows a room in Zanesville, Ohio, which is frankly designed in a modification of the Georgian (Old Colonial) style, and is a really excellent composition. The decoration includes the very obvious protection for the walls—the dado which in this case is carried up to a height of about seven feet and corresponds in height to the mantel-piece. The shelf of the mantel is carried around the room, though elsewhere it is narrower than over the fireplace; and this shelf, wide or narrow, affords the best possible place for exhibiting those bowls, platters, tea-pots, covered dishes and the like, which are among the treasures of the true lover of "old china." Such a collector puts his stately vases into his drawing room and library; but the majority of the collector's pieces are not stately vases; and, in a way not perfectly explicable, the dining room seems to be the more congenial home for the covered sugar-pots, the small tureens, and the huge Persian and Chinese bowls which, under the general name of "punch bowl," though now not used for punch, adorn the rooms of the happy few.

Fig. 67 shows another Old Colonial dining-room in which the paneling goes almost to the ceiling, leaving only a very narrow strip of flat wall between the subbase of the woodwork and the plastered "cornice" above. It is not, perhaps, the most happy disposition; but the very strong and spirited plaster-work of the ceiling in a modified Jacobean style seemed to call for the sheathing of the wall with woodwork, and this was perhaps the most convenient plan. It has the additional advantage of giving to the ceiling the full size of the room between the walls; for if the paneling had been carried up to the flat surface of the ceiling, the room would have looked smaller, inevitably.

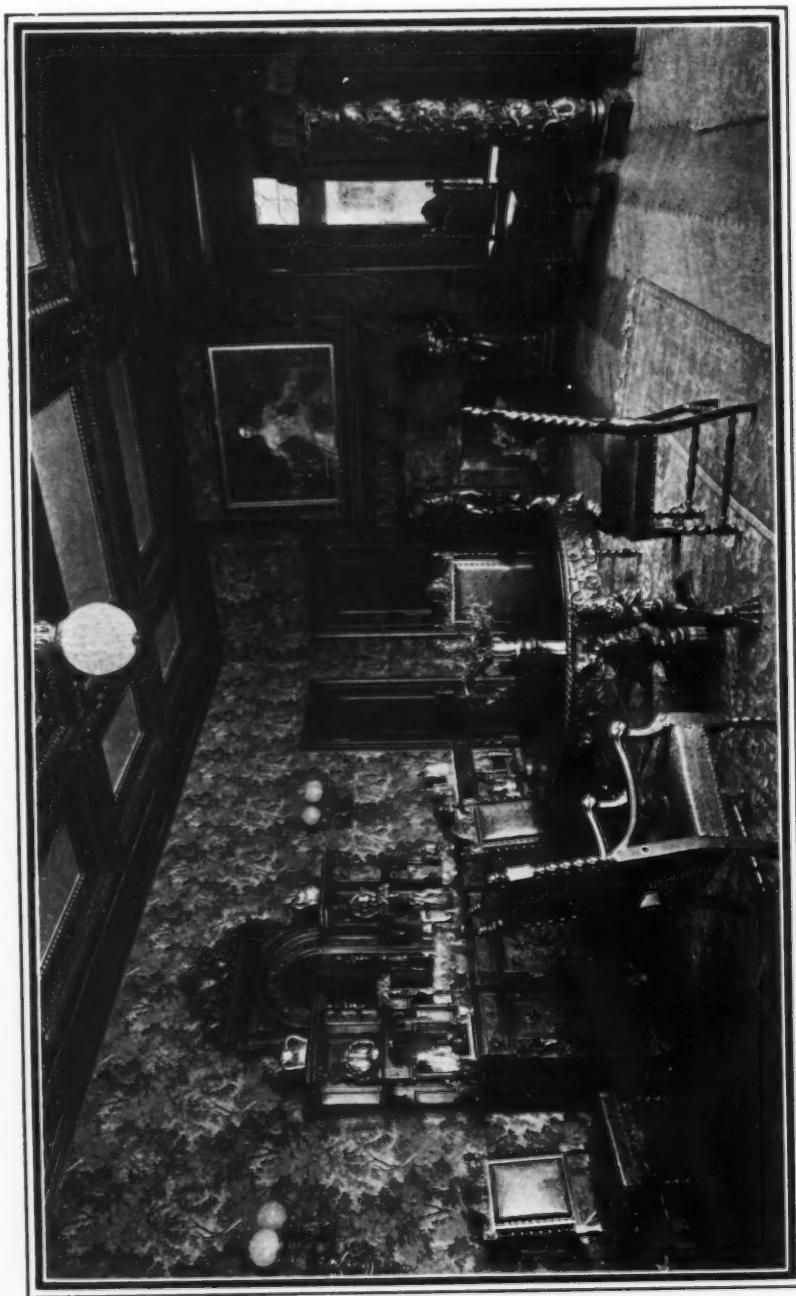
Fig. 69 is a dining room of the neo-classic style, very much such a room as was devised for the wealthy citizens of 1825 and the years following. To our modern tastes the parts of the fully developed entablature and the columns of the composite order are brought so near to us, on the walls of the room, that they are severally a little aggressive. This, however, seems hypercriticism in view of the fact that the traditions of our most elegant American life of the time when men now old were born, all combined to make this seem the architecture of the Fathers.

Fig. 71 has a simple dado and very simple woodwork of the character of our good village houses of the very beginning of the nineteenth century. Fig. 76 has the dado reduced to about the usual height of the chair-rail—that is to say, the wall is covered with woodwork to a height of about 2 feet 10 from the floor and from this, as from an architectural basement, rise the pilasters which adorn the corners of the projecting chimney-piece and of the recess opposite to it.



Washington, D. C.

FIG. 71.—DINING ROOM IN THE HOUSE OF REGINALD DE KOVEN.



Orange, N. J.

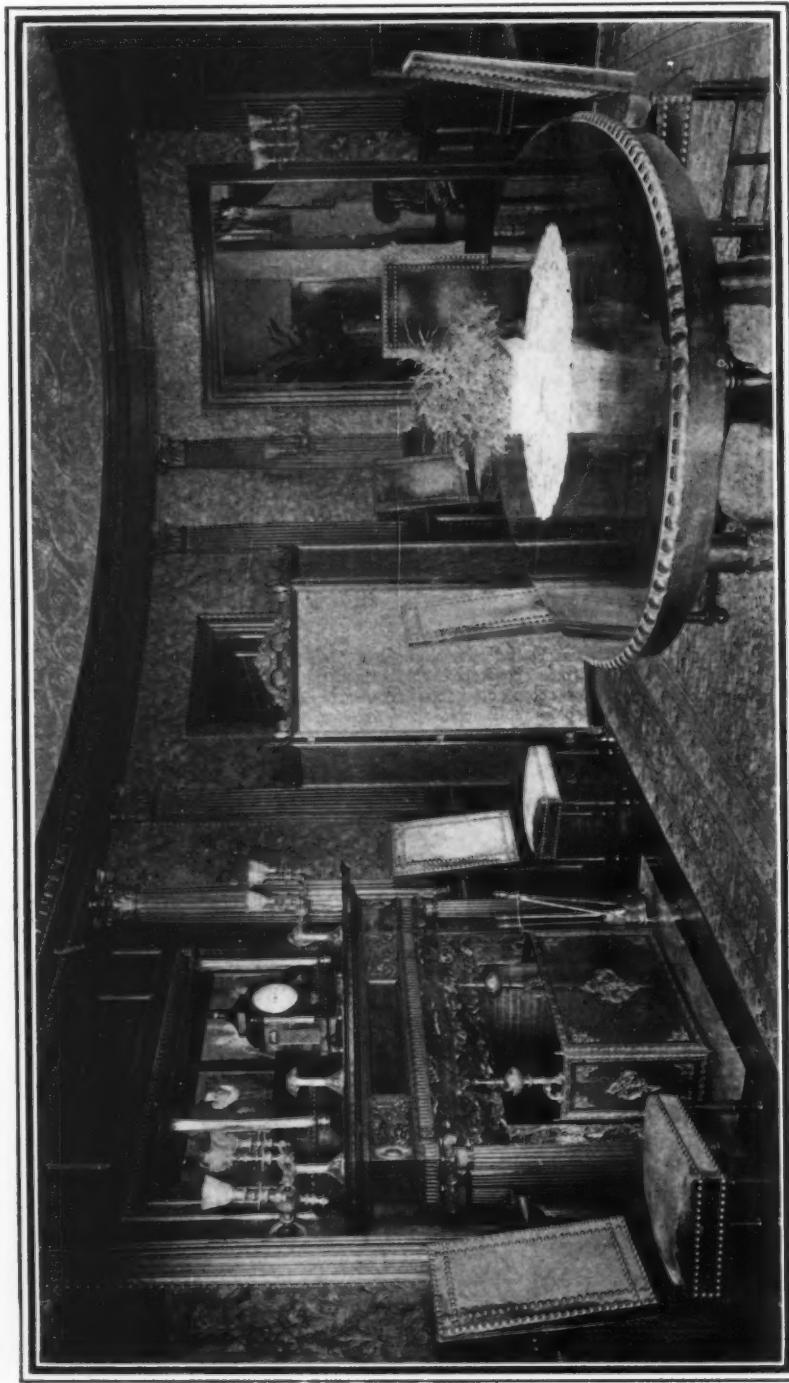
FIG. 72—DINING ROOM IN THE KIP HOUSE.

Henry Ives Cobb, Architect.



Washington, D. C.

FIG. 73.—DINING ROOM IN THE HOUSE OF M. DE MARGERIE.



Fairhaven, Mass.

FIG. 74.—DINING ROOM IN THE HOUSE OF H. H. ROGERS.

FIG. 75.—DINING ROOM IN THE HOUSE OF JAS. VILES.
Lake Forest, Ill.

Frost & Granger, Architects.

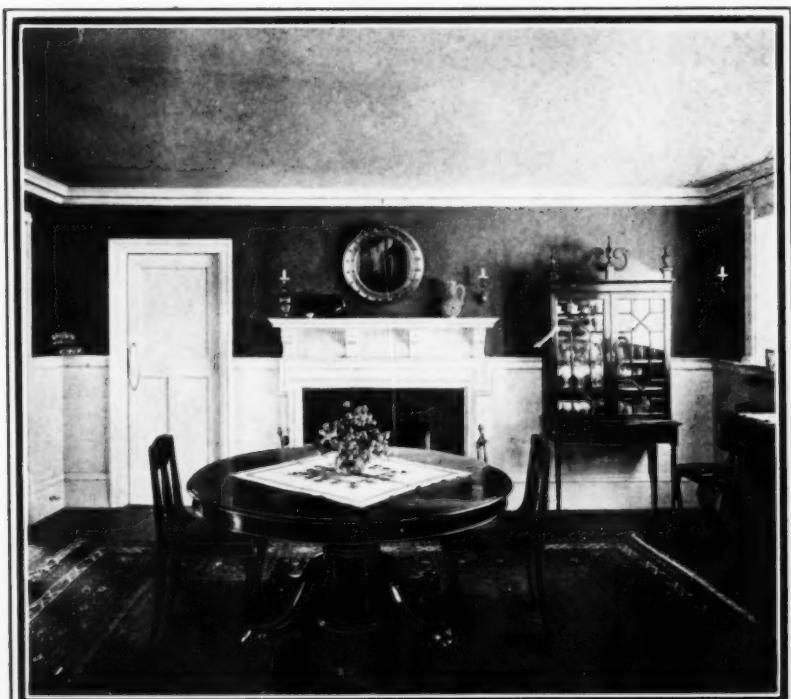


FIG. 76.—DINING ROOM IN THE HOUSE OF COLEMAN HASKELL.
Cleveland, Ohio.

Meade & Garfield, Architects.

FIG. 77.—DINING ROOM IN THE HOUSE OF J. T. PIRIE, JR.
Evanston, Ill.

Myron Hunt, Architect.

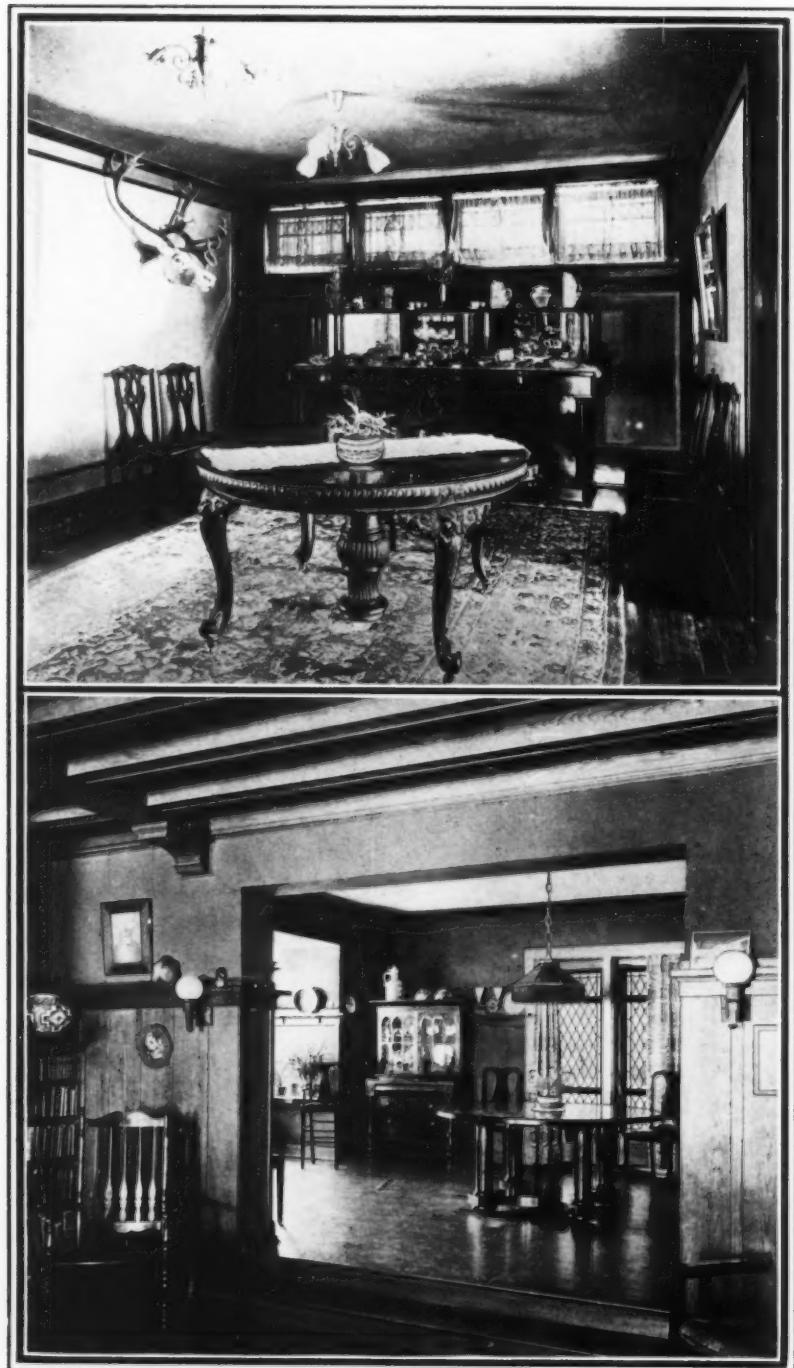


FIG. 78—DINING ROOM IN THE HEALY HOUSE
Chicago, Ill.

Myron Hunt, Architect.

FIG. 79.—DINING ROOM OF WARD HOUSE.

Evanston, Ill.

Geo. T. Harvey, Architect.



FIG. 80.—DINING ROOM IN REES HOUSE.

Cleveland, Ohio.

Meade & Garfield, Architects.

FIG. 81.—DINING ROOM IN THE HOUSE OF H. S. PICKANDS.
Cleveland, Ohio.

Meade & Garfield, Architects.

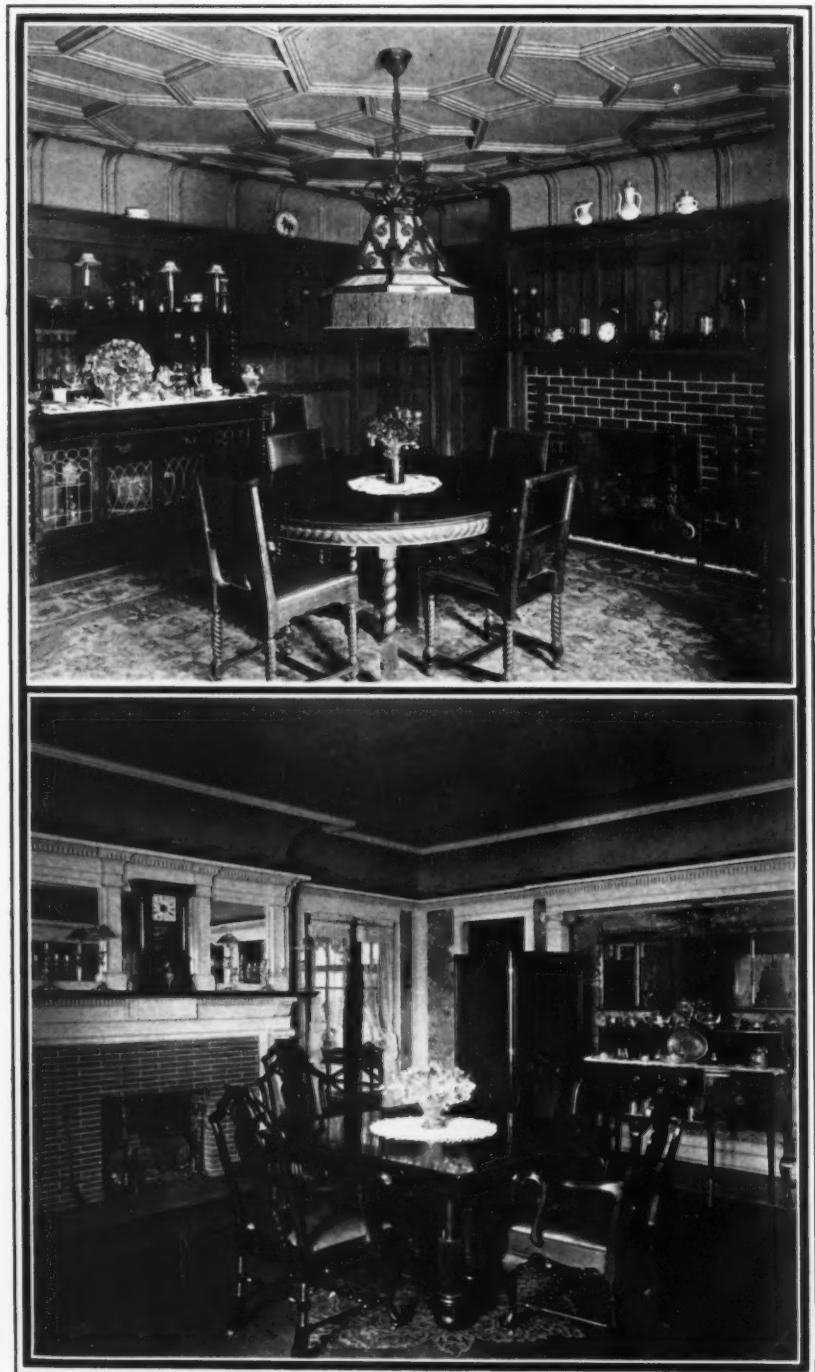


FIG. 82.—DINING ROOM IN THE HOUSE OF JOHN NEWELL.
Cleveland, Ohio.

Meade & Garfield, Architects.

FIG. 83.—DINING ROOM IN THE HOUSE OF COL. PERKINS.
Cleveland, Ohio.

Meade & Garfield, Architects.

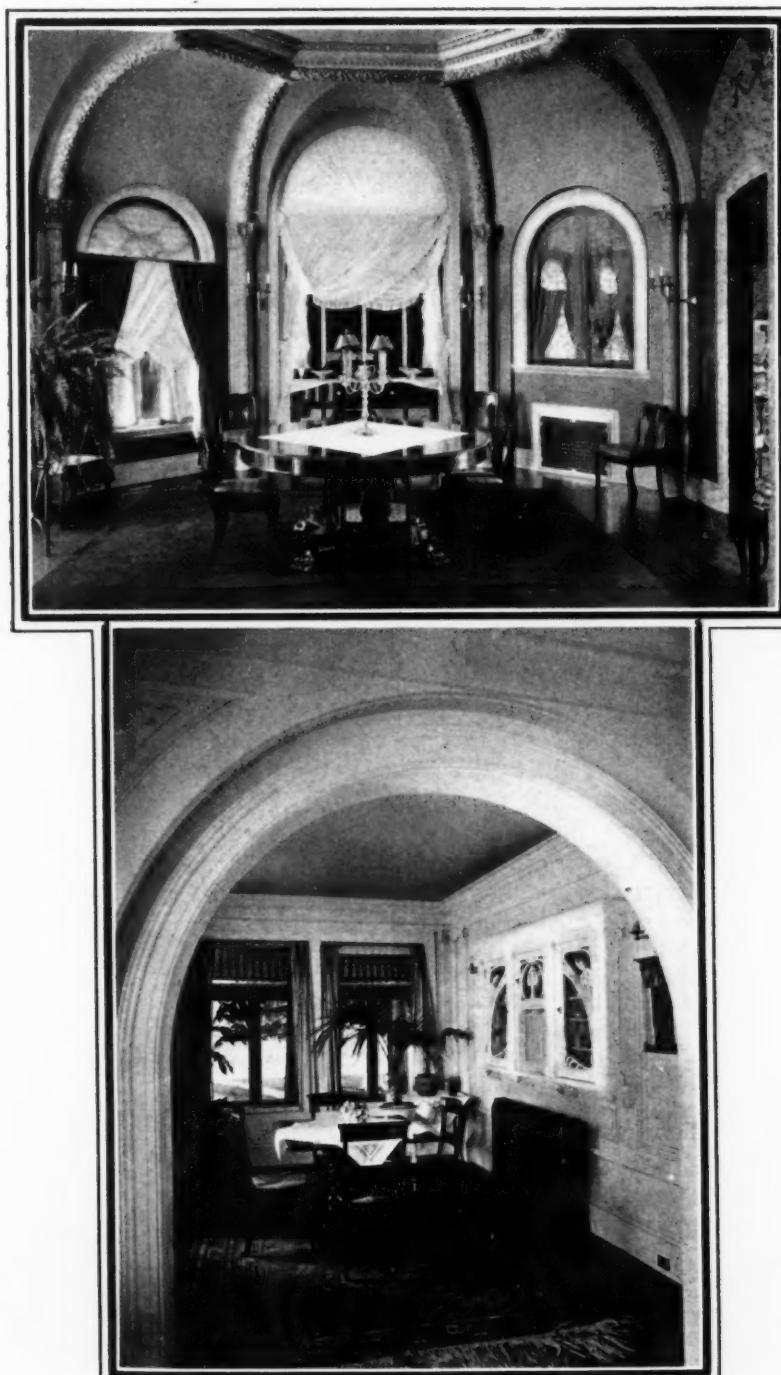


FIG. 84.—BREAKFAST ROOM IN THE HOUSE OF H. H. JOHNSTON.
Cleveland, Ohio.

Milton Dyer, Architect.

Fig 70 again is a room of old-time appearance, with a decoration on the end wall behind the service table which any lover of New England traditions might envy.

Fig. 78 is a most attractive room fitted up in the true taste of one who loves the tranquil village life of a century ago. It is in this way that the dining room and sitting room of a prosperous villager of 1800 and the years following were really furnished and adorned; and the architects who are the most constantly occupied with the dwelling houses of the children of those prosperous villagers—the men who build in the towns around Boston and along the north shore—those architects tell us that the old traditions remain, and that the family who will spend several thousands of dollars for a painting will not expend money for the adornment of the interior—for the carving of the mantel-piece, for the inlaying of the columns—in short, they say that it is a Puritan tradition to spend nothing on your house, whereas the Puritan tradition has nothing to say about the separate and portable work of art. Another such room is Fig. 75, and in this the furniture as well as the permanent fittings are of the true old style of a century since.

In Fig. 68 it is the furniture rather than the fitting up of the room which is of the antique taste, although in saying this there must be exception made for the not perfectly explained figure of great interest, the chain which supports either end of the mantel-shelf. Is that a tradition? The writer confesses to a delighted surprise at seeing it, and to a desire to know more about its origin.

Other illustrations in this article show rooms with the now fashionable square table, rooms with elaborately carved table and chairs, rooms with a fireplace of unusual character—like that one with the really interesting metal hood and huge fire-dogs—and rooms interesting for their snug compactness. It is an attractive display, a real picture-gallery of pleasant domestic interiors.

IV.

The Bedroom.

The French lady has always made her bedroom serve the purpose of a sitting room. The French bedroom, at least in the cities, is on the floor with the *salon*, the dining room, the library, and must inevitably form *suite* with them. The French bedroom, being a part of the series or groups of rooms on one floor which are run together in a dwelling, has the same height of ceiling and somewhat the same liberal decoration as the more public rooms of the *appartement*. Indeed, in a reception or entertainment of any size the bedroom has to be thrown into the other rooms for a more or less free use by the guests and their

FIG. 85.—BEDROOM IN THE HOUSE OF J. T. PIRIE, JR.
Evanston, Ill.

Myron Hunt, Architect.

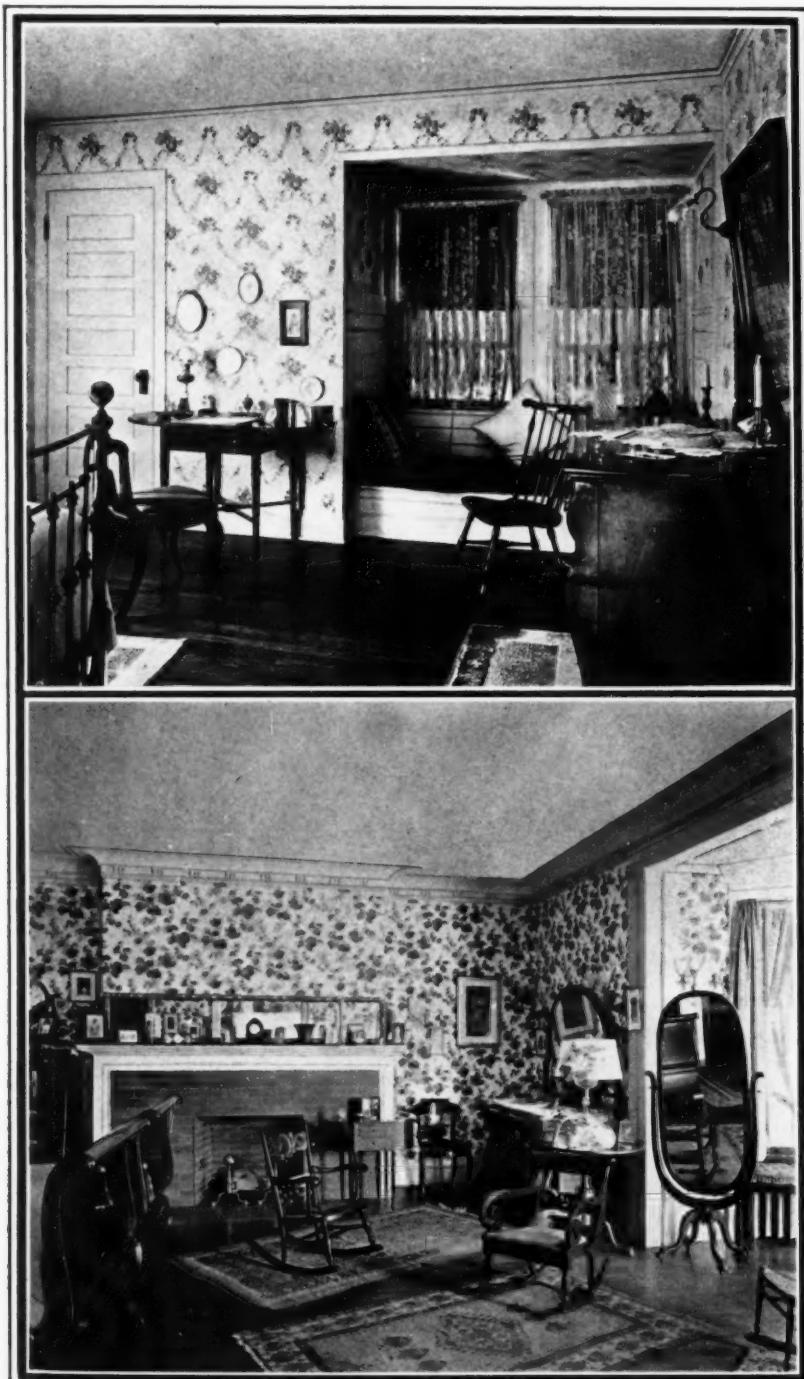


FIG. 86.—BEDROOM IN THE HOUSE OF JOHN B. DRAKE.
Chicago, Ill.

Howard Shaw, Architect.

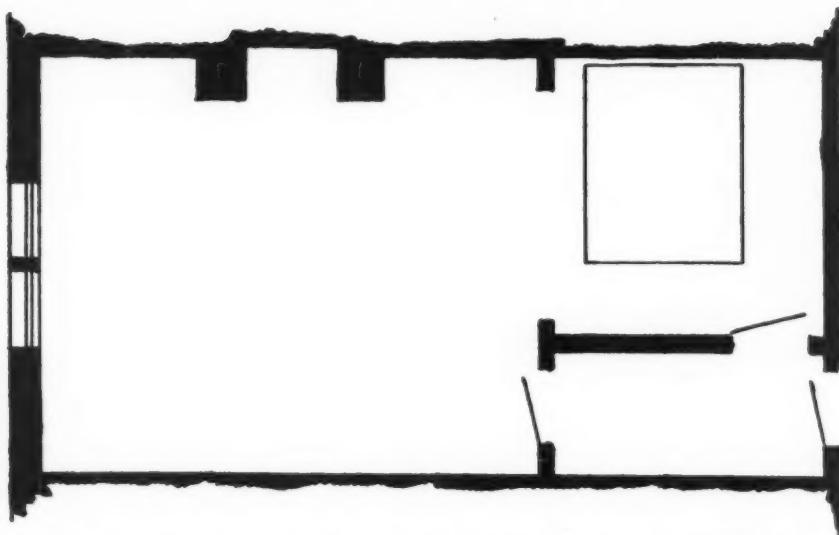


FIG. 87.—DISPOSITION OF TYPICAL FRENCH BEDROOM AND BOUDOIR.

hosts. This however, is done—this freedom of access is made possible, this employment of the room as one of a handsome series of rooms becomes natural—because of the disposition of the bed itself in an alcove which can be quite perfectly screened. Fig. 87 shows this disposition as it has been for many years. The large bedstead nearly fills the space of the alcove, which is in fact a small room with two openings in its walls; the one a wide doorway—for such indeed it is though not closed by doors—treated as part of the ordinance of the larger room without; the other a quite narrow doorway, with a hinged door hung upon one of its jambs and intended merely for the use of the care-taker who "makes the bed." The alcove may be a little larger and have a *ruelle* between the bed and the wall, wide enough for a piece of furniture, and often in old times accommodating a chair or even a *fauteuil* in which a visitor might sit. It was the place where, one after another, the guests to whom the lady would do special honor were received at the time of morning visits, the lady having first submitted to the process of the toilet, at least to the extent of having her hair most elaborately dressed.

This arrangement of the alcove has never obtained in the United States, the Americans having followed English rather than French precedent in the matter. But another tendency is at work which is curiously leading nearly in the same direction as the universal recognition of the alcove, and that is the banishment—not of the bed, but of the toilet apparatus generally, into a separate room well shut off from the bedroom proper. If we put bath and basin and all the

"water-works" together into a large and sufficiently lighted dressing-room, then indeed the bedroom, having nothing to suggest special privacy except the bed itself, may become a sitting room available as a *boudoir* of very large establishments. And, by the way, has not the *boudoir* gone out? It does seem to the writer—who confesses to less constant study of the modern house plans than he gives to their predecessors in old times—it does seem that the *boudoir* is not as well recognized a part of the lady's private domain as it was in England forty years ago, and in America both then and thereafter in houses of much more than common extent and splendor. But in any case the bedroom grows more and more like unto a pleasant private sitting room as the modern refinements have sway. And as to the bed, there is no reason why the housemaids should not resort to a scheme much in fashion in Germany and even in Eastern France when those were young who are now old—the custom in the "consulate of Plancus" was to do up the bed in the morning, piling the bed-clothes neatly folded, and the big soft Feder-bett or *plumet* together in the middle, and drawing a "spread" over the whole in such a way as to disguise utterly the shape and even the nature of the apparatus below. When turned up this way for the day the bed looked like anything but a place to lie upon. Then at supper time the *mädchen* came and "made the bed"—and then you saw what was meant by the touching old ballad, in good English and in still better and more original Scots, by the wail and prayer of the sick or sorrowful young man:

"Oh, mother, mother! make my bed,
And make it long and narrow."

But indeed that way of treating the bed so that it shall not look like a bed, is a device that might be followed. Far be it from this argument to insist upon the merits of the enclosed and wood-built standing bed-place like a bunk in an officer's cabin at sea; but where the bedstead and the bed (the terms being used in the more usual sense) are enclosed by a house which reaches the floor and conceals everything within itself, there is certainly an added freedom as to the use of the rooms for the purposes of life by day.

None of our examples to-day serve to remind us of any such possibilities. Fig. 86 shows the twin bedsteads now and for a dozen years much in fashion; Fig. 85 shows the brass bedstead which is greatly valued among sanitary scientists. Fig. 89 shows the old-fashioned bedstead built of hard wood in slender bars, each bar turned in the length into an appearance of a string of beads; Fig. 91 shows the old-fashioned double bed as modified by very recent tendencies of *l'art nouveau*. And yet in each one of these, always excepting Fig. 91, there is evidence that the room is in-

FIG. 88.—BEDROOM IN THE HOUSE OF J. T. PIRIE, JR.
Evanston, Ill.

Myron Hunt, Architect.

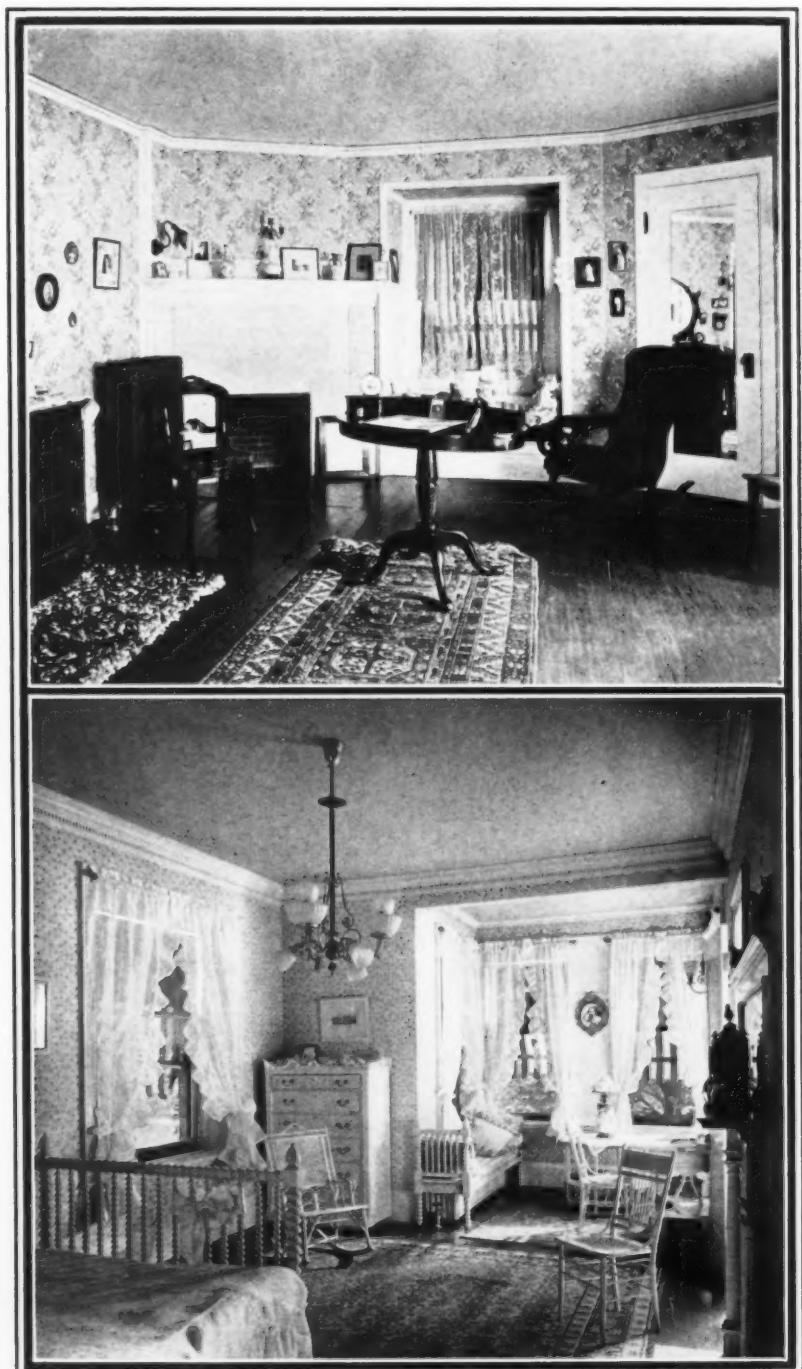


FIG. 89.—BEDROOM IN THE HOUSE OF L. E. HOLDEN.
Cleveland, Ohio.

FIG. 90.—BEDROOM IN THE HEALY HOUSE.

Chicago, Ill.

Myron Hunt, Architect.

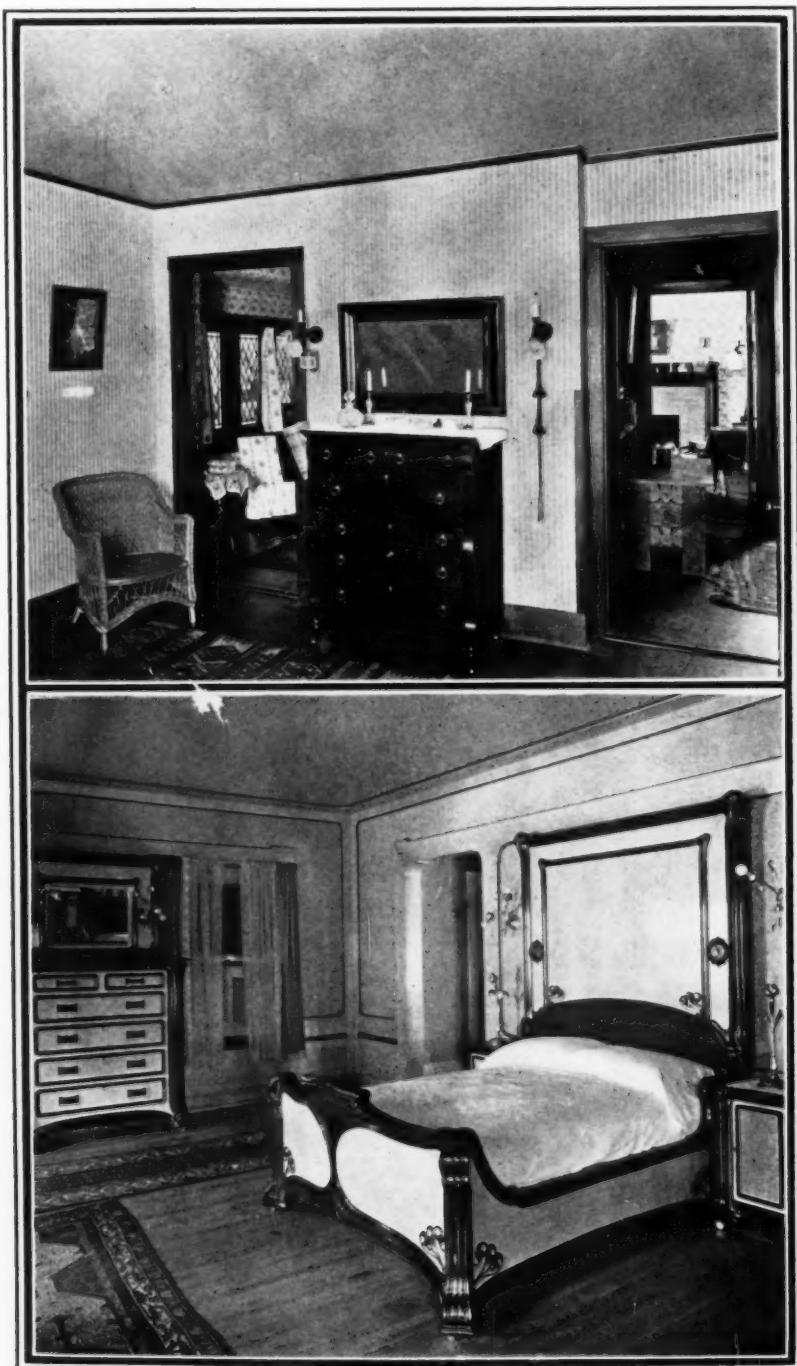
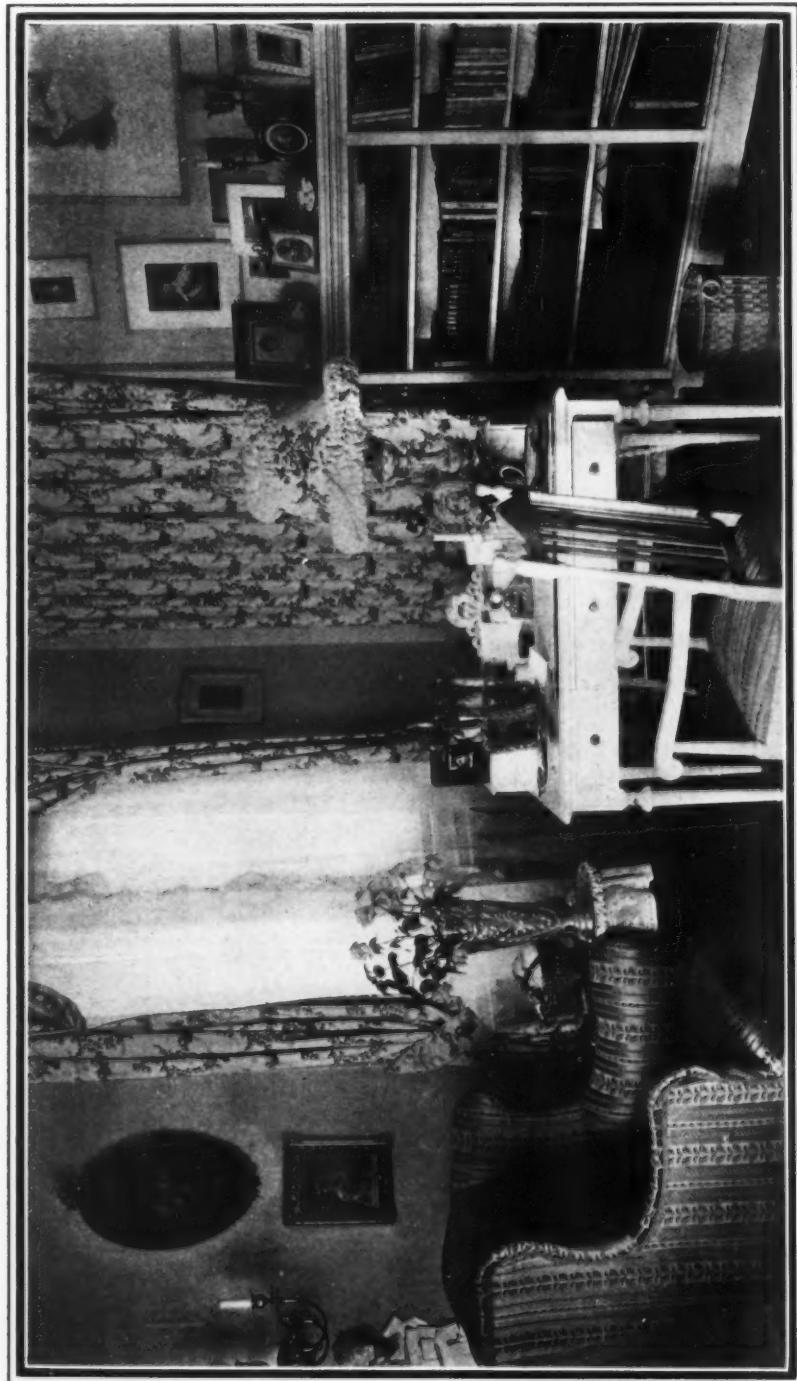


FIG. 91.—BEDROOM IN THE HOUSE OF H. H. JOHNSTON.

Cleveland, Ohio.

Milton Dyer, Architect.

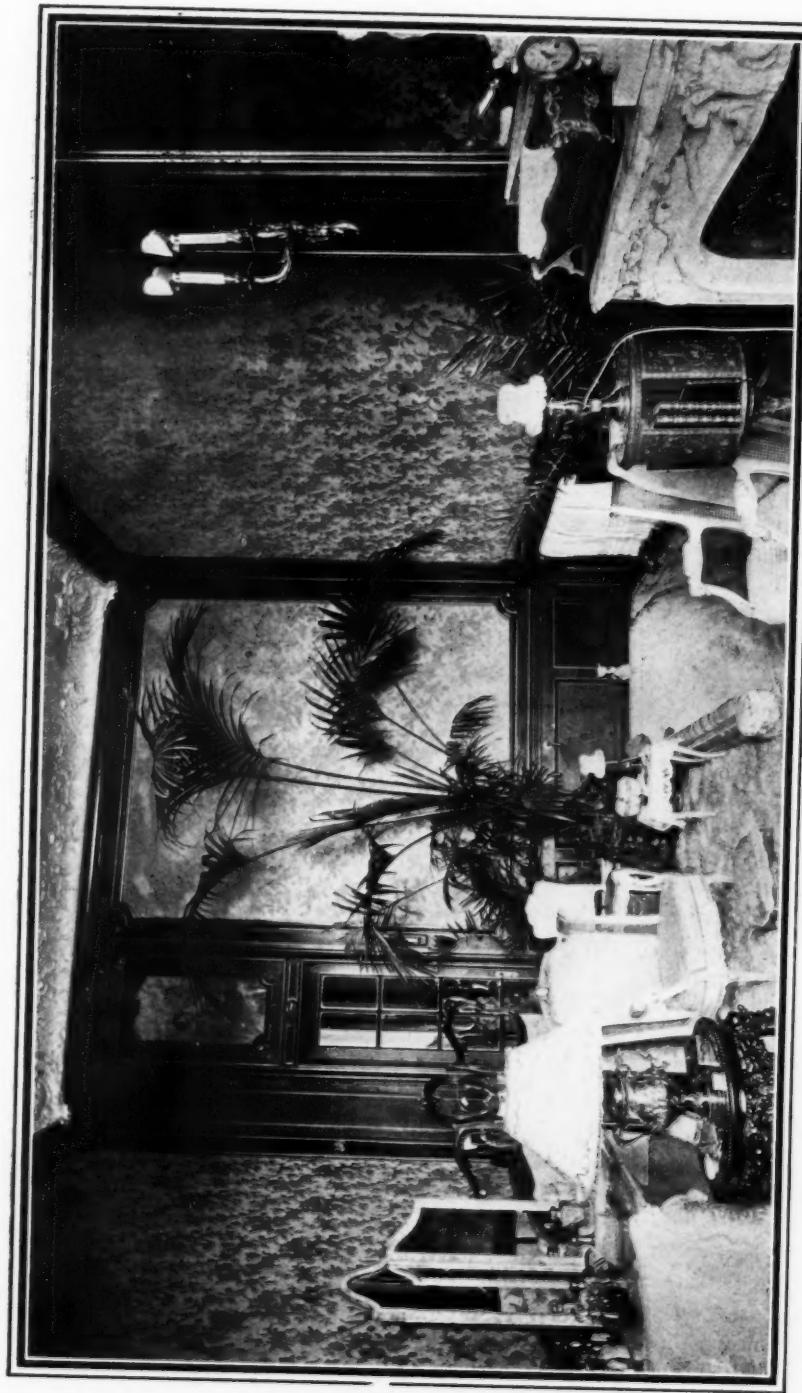


Washington, D. C.

FIG. 92.—BOUDOIR IN THE HOUSE OF REGINALD DE KOVEN

McKim, Mead & White, Architects.

FIG. 93.—BATH AND DRESSING ROOM IN THE HOUSE OF CLARENCE MACKAY.



Roslyn, L. I.

tended for use as a sitting room, the room where the proprietess receives her lady friends to an indefinite extent.

Certainly the large room which we have numbered 86 is quite a model apartment. With its ample fireplace ready for immediate action; its long and low mantel-shelf with *objets d'art* ranged along it, pieces which are perhaps a shade less effective as decorations than those which the dining-room mantel-piece would demand; its toilet table and large glass, and its additional Psyche glass in which the whole skirt may be viewed even to the floor; its dainty little stand with two little drawers and yet capable of being moved about the room. In all we have the make-up of a charming room for daily life.

The room 85 again, with its delicate writing table, but large enough, solid enough for the hasty notes to friends which the occupant may choose to indite without going to the library below, with the fixed seat in the deep-seated window and the abundant lighting from at least two sides, speaks of the most pleasant and civilized life.

Fig. 89 is more old-fashioned. Here, with the complete set of furniture in a variety of white enamel ware, the wood itself concealed under the uniform coat of milky gloss, a method of adornment which is extended to the mantel-piece, is the prettiest room that we have yet mentioned. Alas, that it should be disfigured by the ugly monster under the fixed settle on the left—the steam radiator with its hideous lines and the consciousness that one has—that for seven months in the year that settle will be—not a pleasant seat in the window, but a screen and a disguise for the monster! The old hot-air furnace was a better thing in many ways than the more powerful modern apparatus.

The rooms which we have still to describe in brief, in which no bedstead is visible, are yet undoubtedly bed-chambers if one may read their disposition and their old furnishings aright. Thus Fig. 90 has the old-fashioned high bureau (not a tallboy, but a bureau so tall that it is removed from the modern class of "dressing bureaus" while yet it has a mirror hung on the wall above it) is either a bedroom or a large dressing room opening into the bedroom partly left seen on the left beyond. What one likes in this is the extreme simplicity of fittings and decorations. This is indeed the way to make a room pretty at the lowest possible cost, unless we are to understand the hanging of the walls as of a woven stuff of some kind rather than a wall paper, in which case a slightly greater expense will have been incurred. Fig. 88 is furnished with interesting pieces of old times, the bureau and the little round table of much older type than the two chairs, but all ancestral in their look. The room itself, with its comparatively low ceiling and its

very simple fitting up, is all that can be asked for as most simple and most gracious; though here again the dreadful radiator stands in the choice corner by the fireplace and explains why the fireplace itself is bare—without andiron and logs. Fig. 92 is a delightful room. Its fixed and permanent “finish” is not seen, for curtains conceal what otherwise would be in view; but the open book-case tells the story, and we learn that this also is of the simplest wood-work finished in white enamel, as indeed are the little writing table, the arm-chair drawn up to it, and so much of the door-trim as the curtain allows us to see. The chair and upholstered arm-chair covered with a striped silk material in the best taste of the eighteenth century, are grouped in the sentimental way with the low stand bearing the work-basket and the vase of roses; but let no reader suppose that the word “sentimental” is used otherwise than in the good sense of betokening sentiment. All this is of the olden-time genuine American refinement of ancestral dignity; but the writing table is crowned by a desk telephone and that feature “dates” the whole composition within a decade at least.

In all this nothing has been said of the folding bedstead. We are told, and on good authority, that they are made now-a-days in strict accordance with sanitary requirements, and it is true that even in high grade New York City hotels the modern invention has been introduced, and with such success that a room already free from the apparatus of the toilet as above described, is made into

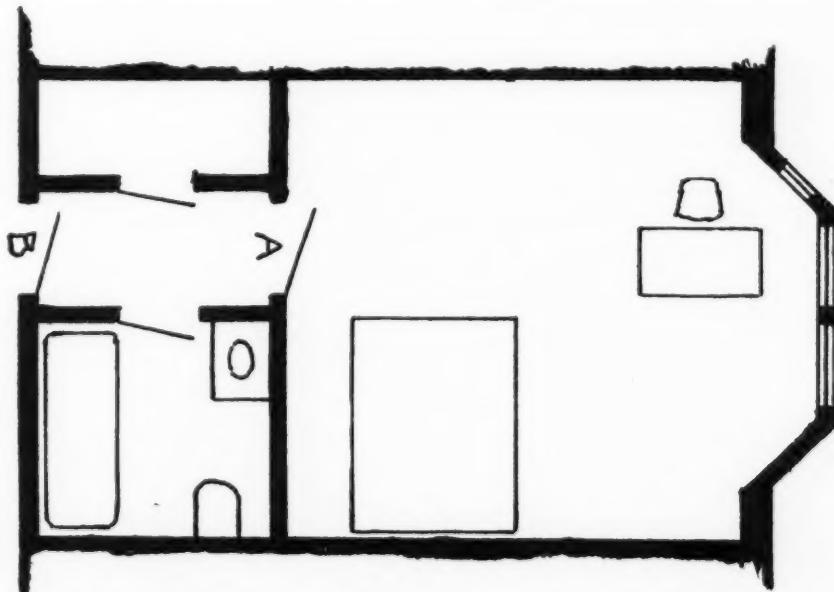


FIG. 94. SUGGESTED ARRANGEMENT FOR BED AND BATH-ROOMS IN A MODERN DWELLING.

a sitting room or anything else (at least in appearance) by the substitution of what seems a great book-case or mirror-fronted wardrobe for that which is indeed the place of slumber. This, however, is not quite our subject to-day. We might as well call it a bedroom when the bed is in another room, as when there is no longer any visible bedstead. Therefore it is that we are more inclined to consider one or two modern plans which seem to be useful in the direction indicated above—the direction of separating the toilet apparatus from the bedroom, and thereby making the bedroom a pleasant place in which to sit and, indeed, to live.

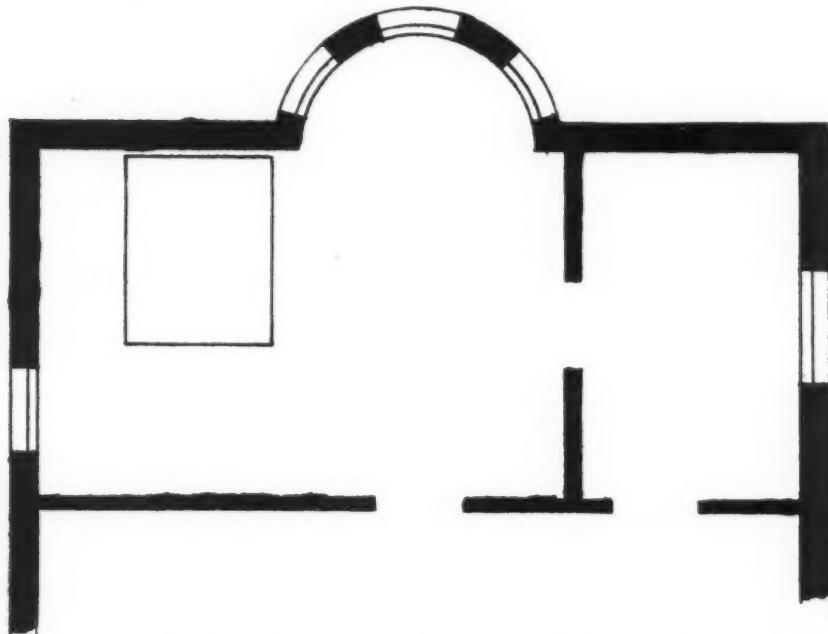


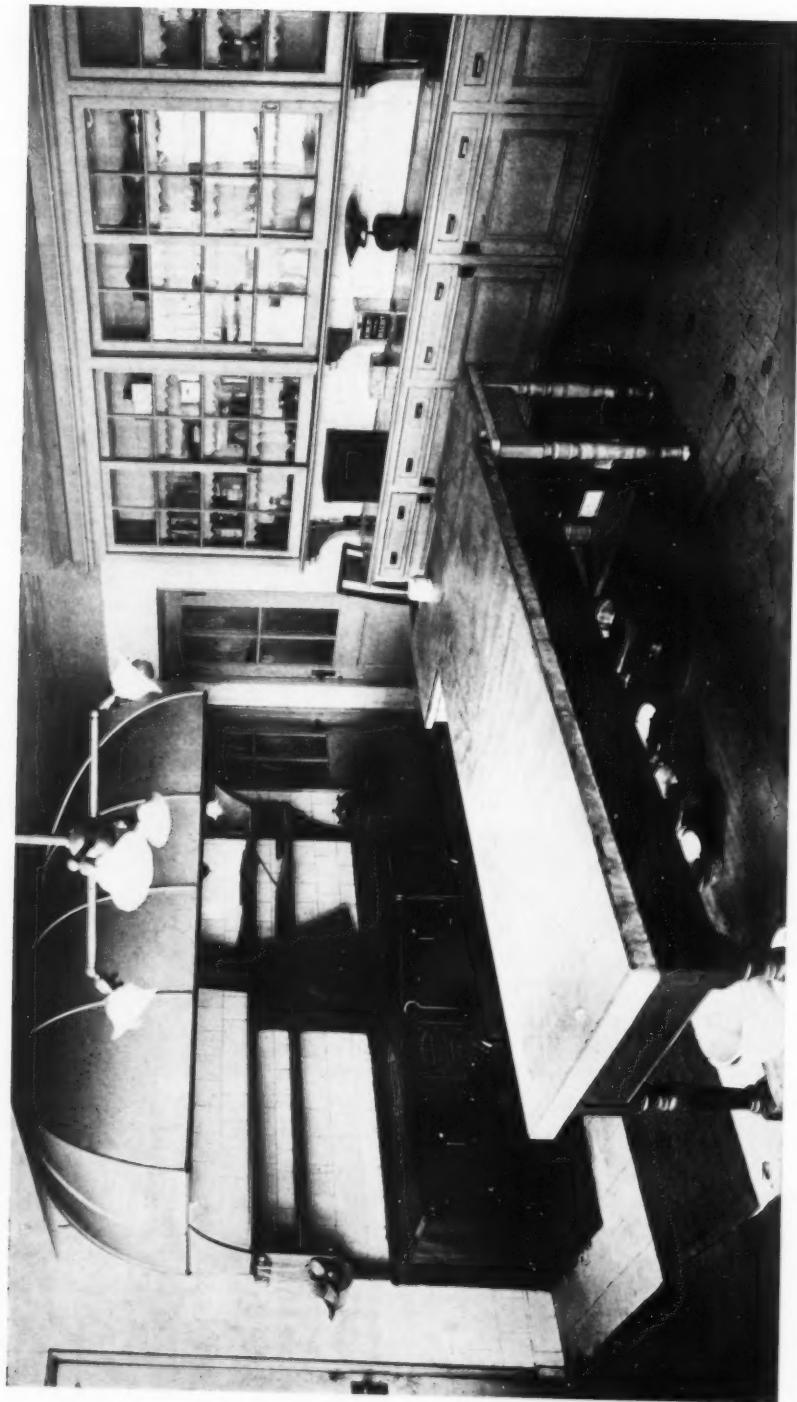
FIG. 95. ARRANGEMENT FOR BED AND DRESSING-ROOMS IN A MODERN DWELLING.

Here is a plan (Fig. 94) which is in use in some of the modern hotels, and its application to the private house is obvious and easy. The door A is not absolutely essential; its chief purpose, indeed, is to give the bedroom itself a more complete and carefully closed-in appearance when it is shut. The ventilation of the room by the aid of the fanlight over the entrance door B is a little easier without the interposition of the door A. The use of such a door must always be a matter of private choice. The bath-room is large enough, of course, for its purpose, and there is a window in the wall which may or may not be left open for a large part of the day. The reader is reminded that with modern plumbing kept in good order the room in which the water-works are arranged is no harder to ventilate

than any other room in the house. The most troublesome of all its appliances, the waste pipes of the bath-tub and the basin, are themselves harmless under such modern conditions. The great closet opposite the bath-room should have an electric bulb inside the door and this will be sufficient to make the shelves above and hanging space below far more available and far more easy to keep clean and sweet than even in the homes of our ancestors.

The other room (Fig. 95), that with which a large dressing room is associated, has the exceptional advantage that the two divisions together occupy the whole end of the pleasant house in Cambridge in which they are to be found. The bedstead, set with its head against the wall, has a window opposite its foot, but this window need never be open during the hours of repose, because there is a bay window admitting the air all the time, and at the proper hours the blessed light of early morning which is still kept from shining into the eyes of the sleeper. The toilet apparatus being relegated to the smaller room on the right, there is left space for the book-case, for various tables, and most of all for a working table in the most charming of all situations, namely, in the throat of the bay window. The bedroom of which this is a reminiscence is certainly the pleasantest room in which the writer ever spent a night.

D. N. B. Sturgis.



Park Avenue, New York City.

FIG. 46.—KITCHEN IN THE RESIDENCE OF CHAS. T. BARNEY. McKim, Mead & White, Architects.

THE PLANNING AND FURNISHING OF THE KITCHEN IN THE MODERN RESIDENCE.



S a subject for discussion, it may seem, at first glance, that the kitchen of a house promises little of value or interest, at least to the male portion of the community. The conception and development of the drawing room, hall or library doubtless appear as being more attractive, but let us see if even the less prominent and often neglected kitchen may not afford profitable consideration. In animal life, human or otherwise, regular and continued existence is dependent upon the proper discharge of the functions of a digestive system. No less is a home dependent for its smooth running upon a well organized kitchen department. To this end, it must be well planned, well constructed and supplied with up-to-date furnishings. In regard to the latter, more particularly, the kitchen of to-day is a great transformation and departure from the same apartment in use one or two generations ago. In good old primitive days, kitchen and living-room were often one and the same. There is certainly a good deal of romantic charm about such a room in an old English or early American home, whether one has ever actually seen it or only become familiar with it in history and fiction. There were the wainscoted walls and beamed ceiling, well smoked and begrimed; the great brick fireplace with burning logs and steaming kettles on the swinging cranes; the floor of wide, well-worn boards; the unvarnished chairs and table of oak and the rows of burnished pans and old china on convenient racks. On the deep-set window ledge smiled potted plants and in a corner stood the spinning wheel. Connecting with it was the woodshed, which in turn opened into the barn. Everything was convenient and handy for the housewife and arranged with an idea of minimizing labor. There are, doubtless, many who now own palatial homes in town and country, which have every luxurious appointment, who feel a longing at times, for a good square meal in the old home of bygone days. Certain it is that brain as well as brawn have been produced by just such homely living.

In planning homes for the well-to-do of to-day, homes of generous size and luxurious appointments, it is to be feared that both architects and builders are at times at fault in their arrangement of the kitchen and its subsidiary rooms. In their desire to produce a handsome scheme for the showier rooms, they have been known to ignore the claims of that part of the anatomy of the house which is below stairs or placed well out of the public gaze. It would seem that to the kitchen was given such place and space

as remained after all other considerations had received attention. If not actually bad in size or shape, it is often a constant source of annoyance because of no attention being paid to utilitarian considerations. And when the lady of the house has condemned the kitchen she will likely make statements not calculated to swell the breast of the architect with pride, no matter how superb the façade of the house may be. With a hope of demonstrating the possibilities of the subject, let us take up some detailed considerations.

In the case of a town house, built, let us say, on a lot not a corner one, the location of the kitchen has limitations as to choice of exposure to any particular point of the compass. It is desirable that the exposure should be to the south or west or between the two. There is no denying the sanitary result of direct sunlight aside from the benefit of having the prevailing breezes for ventilation and our kitchen must be light, sanitary and easily ventilated. In the house in question, it will generally be located under the dining room or somewhere in that story having service from the street. It will probably be possible to get light from one side only. The windows should be ample, close up to the ceiling and as nearly in the center of the wall space as possible. To get cross ventilation is the problem. This should be accomplished without making use of the hall or other basement room by arranging a small air shaft or flue on the side of room opposite the windows. This shaft or flue is not expected to carry off the smoke arising from cooking operations which should be carried away in a vent flue, opening above the range. Of course, a window opening to the outside would be preferable to the air shaft or flue and the sill of such a window could well be kept high above the floor so as not to obstruct wall space more than necessary. Having arranged our kitchen with regard to lighting and ventilation, its access should be considered. The conventional long hall or passage to the front area, on the same level as the kitchen, is not susceptible to much variation, providing the latter is at the rear of the house. In the popular American basement plan, the service entrance is arranged at one side, with the main entrance in the middle or at the other side. Differences in floor levels are provided for by steps within the house. If in any wise possible, a sunken area reached by six or more outside steps should be avoided as being dangerous in winter and unsatisfactory at all times.

The suburban house, being capable of fairly ideal arrangement, there is no good excuse for an ill-arrangement of the kitchen. From utilitarian considerations it should be, and generally is, placed on the same level as the dining room and in a separate wing. In such a case, the matters of cross ventilation and lighting are not difficult to arrange and the desired exposure easily obtained.

The proper size for a kitchen is determined entirely by the actual service required of it. It should be compact without being cramped, with the idea of placing fixtures and utensils within easiest reach. Too much room is quite as undesirable as too little, and the happy medium should be carefully sought.

In regard to the fitting up of our kitchen, we should not allow anything to go into it that is not first class and thoroughly up-to-date. For flooring, tile and artificial stone are rejected by some as being unsatisfactory to work on, gradually affecting the feet. Some insist on a hardwood floor. Where conditions make it possible, however, an unglazed vitrified white tile is the handsomest and least absorbent material and the objection as to the effect on the feet can be overcome by using lengths of fibre matting where most wear comes. These can be removed at will and the floor scoured. Rubber tiling is also a suitable flooring material, and produces a handsome effect. It can be laid on wood or cement and is available under almost all conditions. The side walls should be finished with white glazed tile to a height of six feet or more, having a concave base moulding and neat cap piece, with such simple lines of colored tile as good taste would suggest. The walls above the tile and the ceiling may be covered with a material in the nature of an oil-cloth, made for that purpose and in appropriate colorings and patterns. Thus the room may be given a washing over all parts and kept clean and fresh as the most fastidious could require. The architraves or casings of the doorways should have white marble base blocks.

Thus far we have been constructing our room, the appliances necessary to make it of use now invite attention. The range is easily first in importance. It should be so located as to receive strong side light on its top and at the same time not be directly in a cross draught which would interfere with the fire. The so-called French range, with its black steel sides and nickel plated trimmings, is a handsome piece of kitchen furniture. At one end, it will have a section devoted to cooking with gas. At the proper height, a projecting curved hood will collect most of the smoke arising from broiling and allow it to be drawn into a vent flue in the chimney. Inasmuch as the hot-water boiler is not to be considered a handsome feature, it is well to conceal it if possible in some convenient closet or else place it on the chimney breast in a horizontal position above the range. This relieves the difficulty of keeping the floor clean under and behind it when it is set on a standard.

On the opposite side of the room from the range we may locate the sink and, between the two, place the table. A space of about five feet on each side of the table will be found sufficient to allow

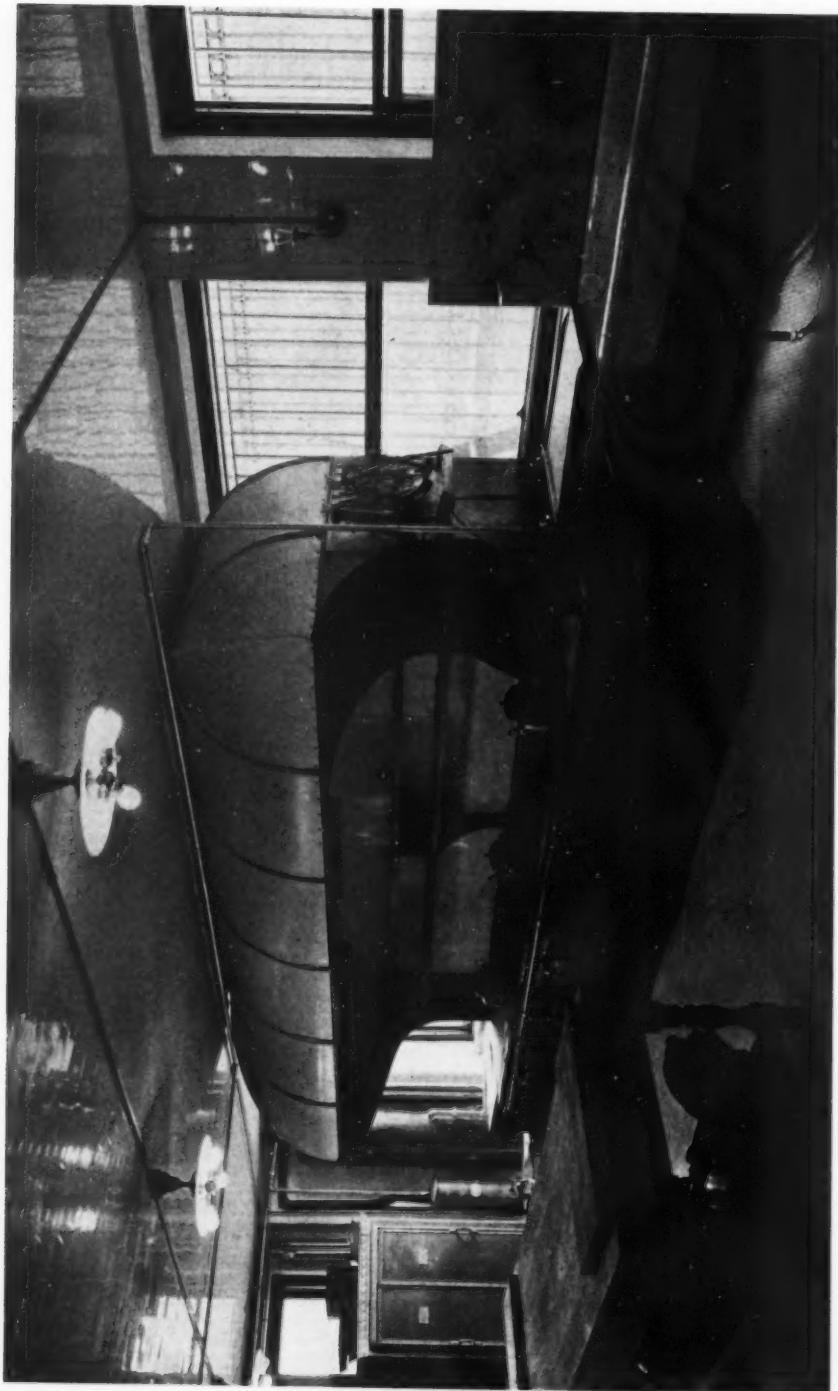


FIG. 97.—KITCHEN IN THE RESIDENCE OF JOSEPH PULLITZER.
East Seventy-third Street, New York City

McKim, Mead & White, Architects.

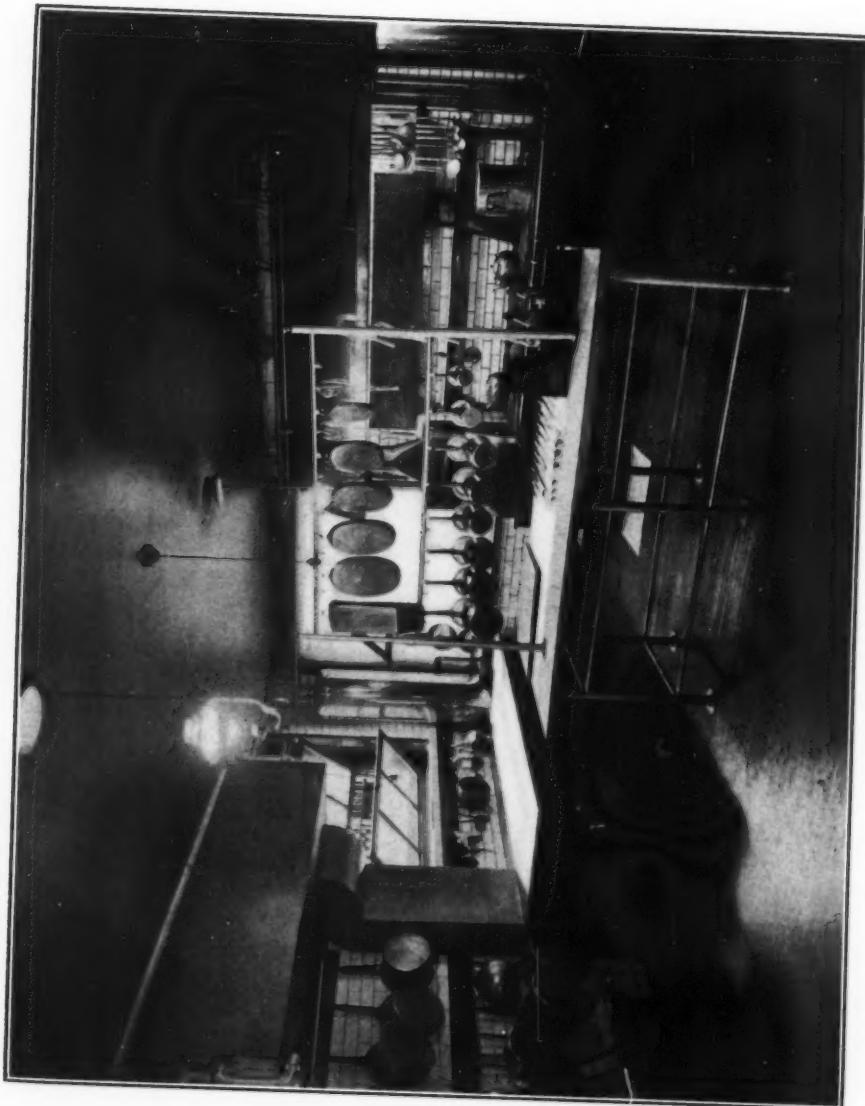


FIG. 18.—KITCHEN IN THE RESIDENCE OF JAMES HENRY SMITH.

(Formerly the residence of the late William C. Whitney.)

McKim, Mead & White, Architects.

No. 871 Fifth Ave., New York City.



New York City.

FIG. 39—KITCHEN IN THE RESIDENCE OF JAMES STILLMAN.

of easy movement and at the same time make a convenient disposition. The porcelain sink and drip-board and nickelized pipes make a fine effect. It is wise to keep as much as possible of the supply and drain piping exposed. It can be made far from ugly and any repairs can be made without cutting of walls and floors. The table can be arranged with convenient drawers for kitchen cutlery and other necessary small implements; also a deep metal-lined drawer for throwing refuse temporarily, to be emptied into the regular metal can or barrel every day. A lower shelf will be found handy. The top may be of wood or marble and have a narrow plate shelf down the center about fifteen inches above it, carried on end brackets and leaving the top open under it. The gas or electric light fixture should be above the table with a side bracket above the sink.

Very handsome refrigerators are in the market, having glass or tile linings and compartments for every conceivable use. The exteriors are of wood or tile and they are altogether a most sanitary place for the keeping of food. Some housekeepers prefer a built-in box but there is little, if any, gain in going to that expense as the portable ones meet every requirement. In the case of the town house, the refrigerator may best be located in the hall between the street entrance and the kitchen and handy to the latter. It should, of course, be set in a well-lighted place if possible. The drainage can be taken care of by arranging a pipe to discharge above a sink in the cellar.

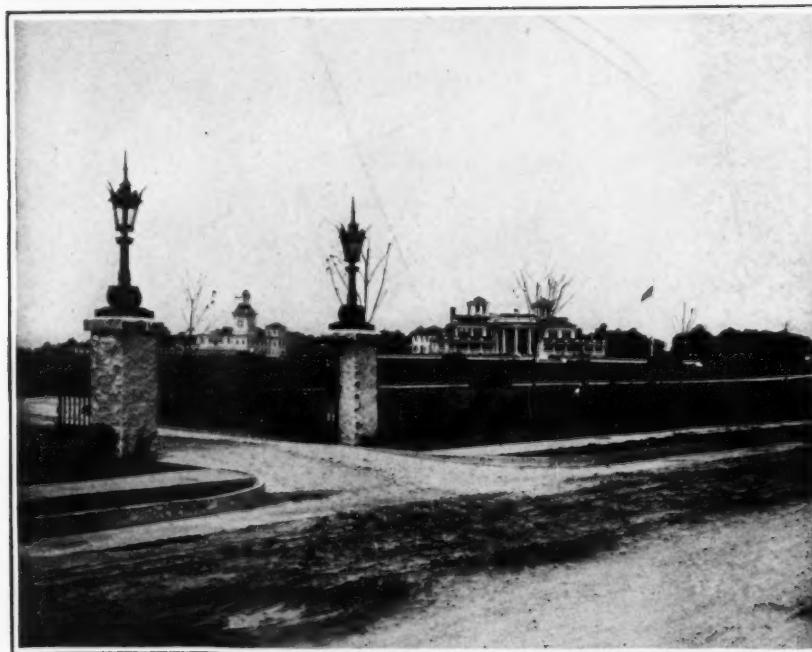
The kitchen closet may be devoted almost entirely to the holding of pots, kettles and other bulky utensils. The tins and agate ware should be kept bright and clean and hung on brass hooks in rows on the kitchen wall where they may have more or less decorative value, appropriate to the room. Some of the dry groceries, most constantly needed, should be in a small and shallow wall cupboard or a narrow shelf within easy reach. A cold storage closet should be arranged for the keeping of vegetables and dry groceries in bulk, possibly in a laundry extension, off from the kitchen.

In the planning a town house with the kitchen below-stairs, the butler's pantry is of course located on the dining room level. A single window is sufficient for light, as a rule. Some arrangements permit of a skylight. Provision for the table china is made in dressers, with glazed doors. These should extend to the ceiling, if necessary, making storage cupboards of the upper portion. The pantry sink is of porcelain and of open plumbing type. To a height of two feet and eight inches, the dressers should be about twenty-two inches deep and be built with tiers of drawers, bread-cutting slides and a cupboard or two. The upper part of the dressers should be set about fifteen inches above the

lower and be about fifteen inches deep. The cabinetmaker often produces such fine results in constructing these dresser-cases that the mistress of the house will usually be proud to show them. In the center of the pantry may be placed the serving table. This will have a marble top and have a section arranged as a plate-warmer, steam heated. The dumb-waiter will occupy a convenient corner and provide direct communication to the kitchen. In a detached or suburban house with the kitchen on the dining room level, the pantry will have the same furniture but be so planned as to allow no view of the kitchen from the dining room and have two double-swinging doors between, with panels of glass. The pantry floor may be a choice of vitrified tile, marble and wood. A neat parquetry floor is appropriate. A kitchen pantry is a desirable feature, devoted to the keeping of kitchen crockery and the sugar and flour barrels. The latter are concealed in a sort of cupboard arrangement, with hinged tops which give easy access to the barrels and forms a shelf when not raised.

The laundry is a separate room, fitted with a suitable stove, a row of porcelain tubs and a closet for keeping clothes baskets, pins, lines and irons. The tubs must be well lighted. The floor may be of cement, laid off in small squares; the walls of glazed brick or painted plaster. Space must be allowed for a table and one or more ironing boards. Access to the yard must be easy and a steam clothes drier may be provided for use in inclement weather.

As an adjunct to the kitchen section of the house, a servants' hall is quite indispensable. It will serve as dining room and sitting room and be substantially furnished. It may or may not immediately adjoin the kitchen, but will be easy of access thereto. And having thus described our kitchen and its subsidiary parts, we may complete its usefulness by connecting it to the rest of the house by telephone to each bedroom, hall, drawing room and dining room.



UPPER ILLUSTRATION—CENTRAL GATES.

LOWER ILLUSTRATION—LAKE ENTRANCE GATES.

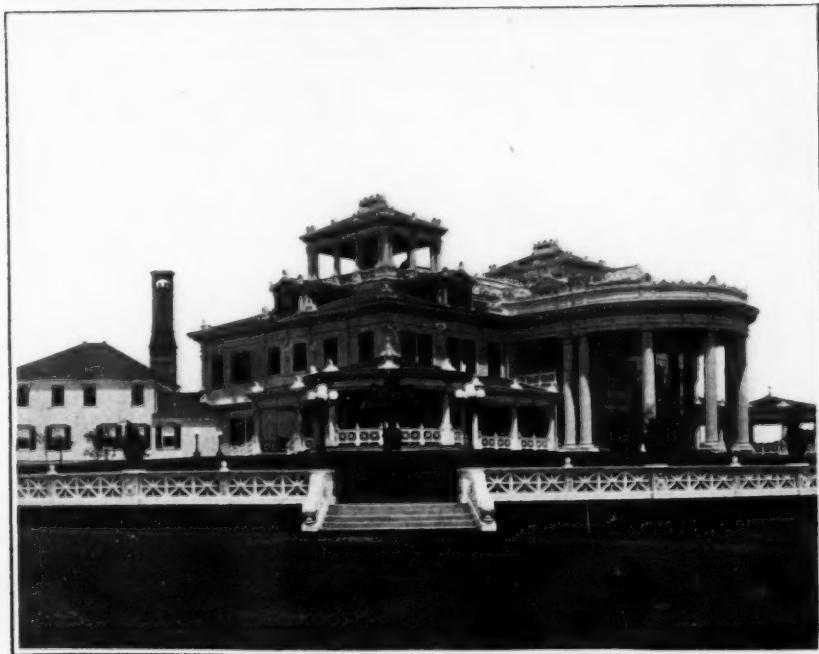
Residence of John A. McCall, Long Branch, N. J. Henry Edward Cregier, Architect.



GENERAL VIEWS.

Residence of John A. McCall, Long Branch, N. J.

Henry Edward Cregier, Architect.



NORTH-EAST AND SOUTH-WEST VIEWS.

Residence of John A. McCall, Long Branch, N. J. Henry Edward Cregier, Architect.



Residence of John A. McCall, Long Branch, N. J.
FRONT VIEW.

Henry Edward Cregier, Architect.



VIEW OF FOUNTAIN FROM PORTICO.

Residence of John A. McCall, Long Branch, N. J. Henry Edward Cregier, Architect.



FOUNTAIN IN WHITE GLAZED TERRA COTTA AND BRONZE.

Residence of John A. McCall, Long Branch, N. J. Henry Edward Cregier, Architect.



STAIRCASE IN SOCIAL HALL.

Residence of John A. McCall, Long Branch, N. J. Henry Edward Cregier, Architect.

**SOCIAL HALL.**

Residence of John A. McCall, Long Branch, N. J.

Henry Edward Cregier, Architect.



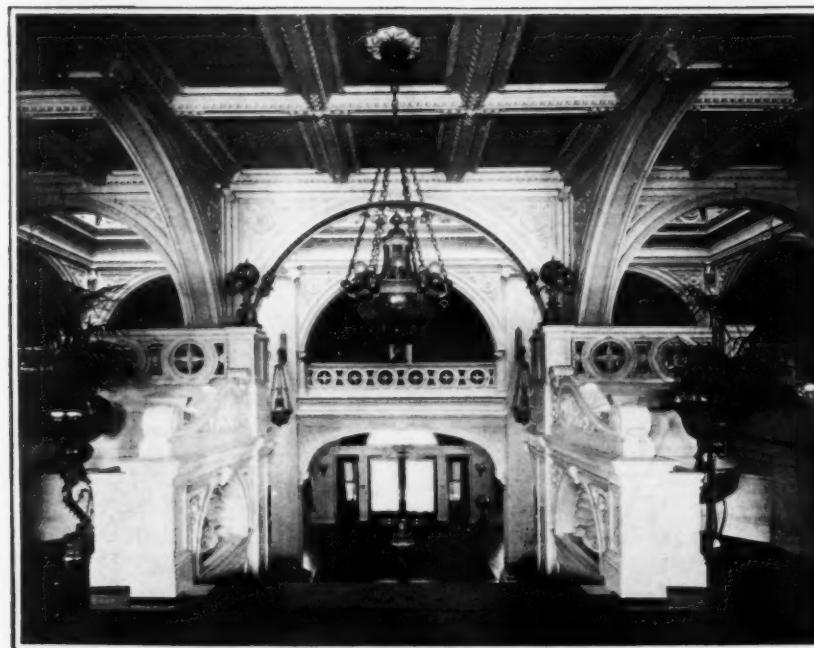
Residence of John A. McCall, Long Branch, N. J.
VIEW OF SOCIAL HALL.

Henry Edward Cregler, Architect.



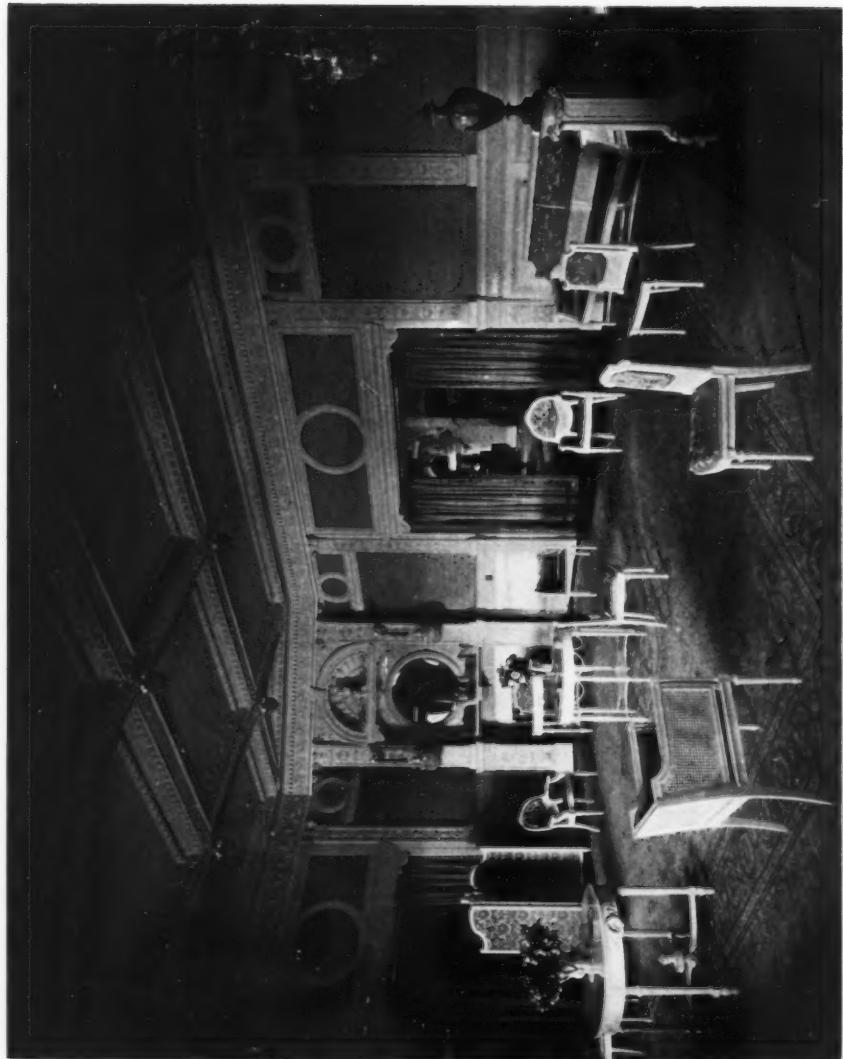
VIEW OF STAIRCASE.

Residence of John A. McCall, Long Branch, N. J. Henry Edward Cregier, Architect.



VIEWS OF MEZZANINE FLOOR AND SOCIAL HALL.

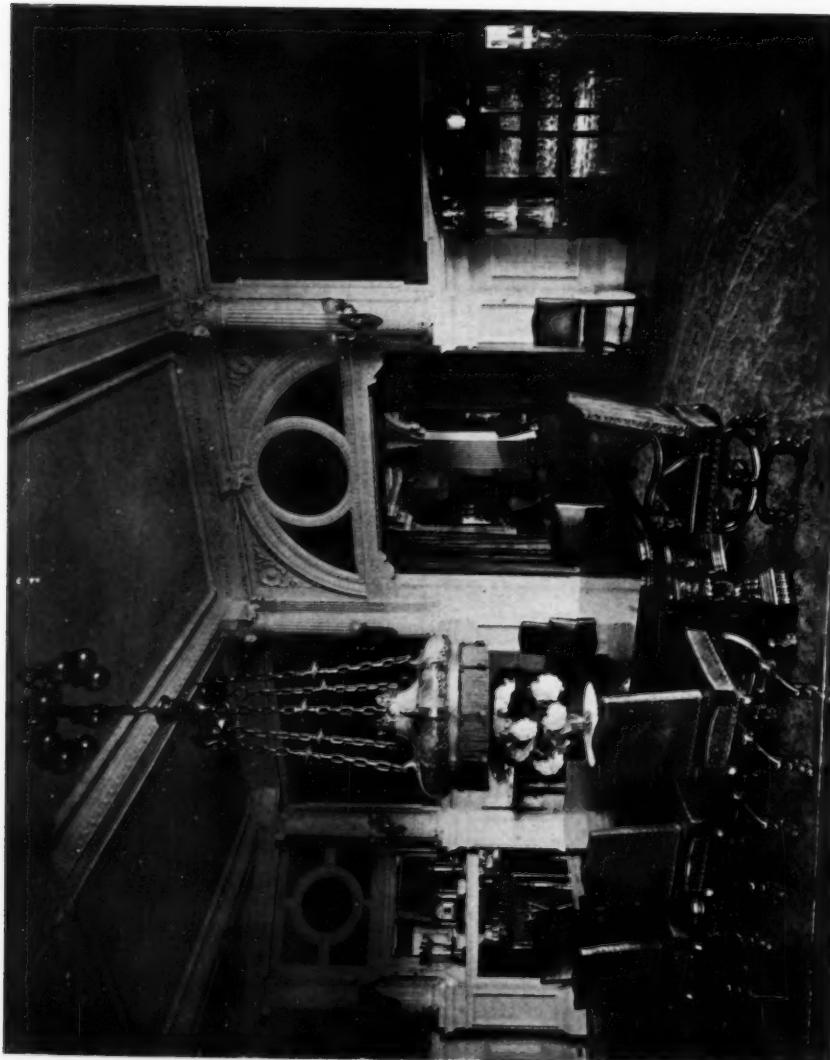
Residence of John A. McCall, Long Branch, N. J. Henry Edward Cregier, Architect.



RECEPTION ROOM (GREEN AND IVORY).

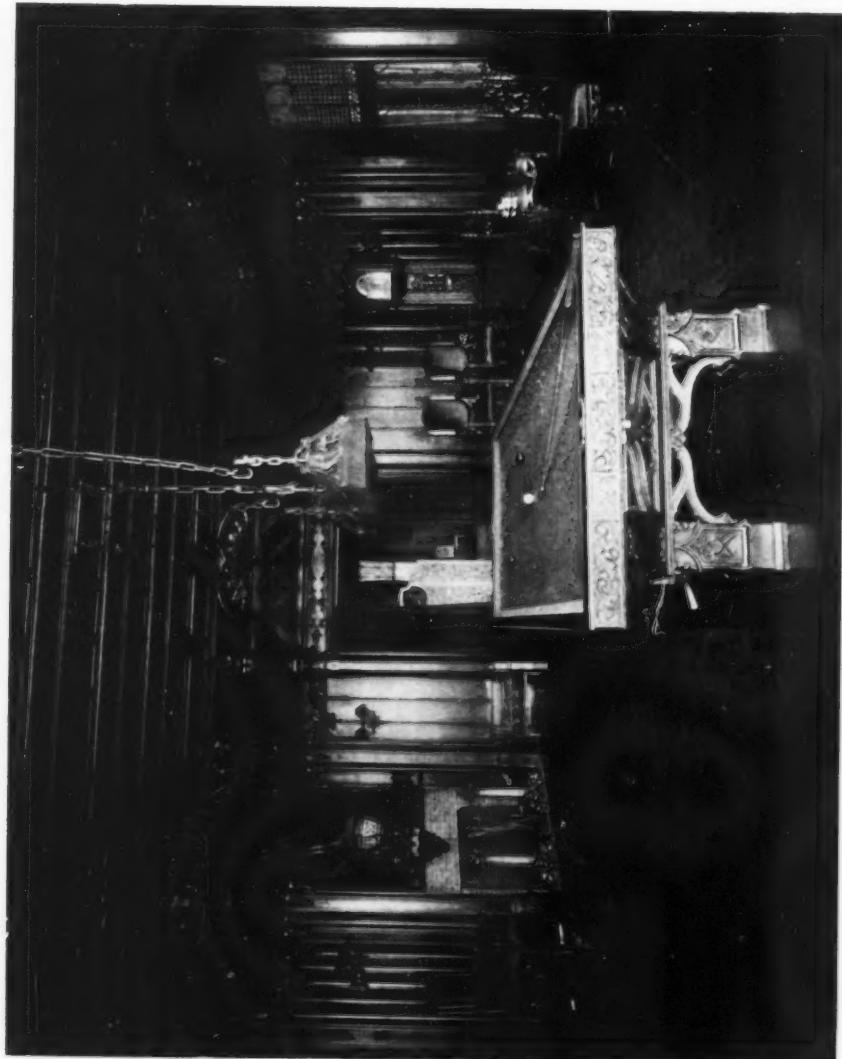
Residence of John A. McCall, Long Branch, N. J.

Henry Edward Cregier, Architect.



Residence of John A. McCall, Long Branch, N. J.
DINING-ROOM.

Henry Edward Cregier, Architect.



Residence of John A. McCall, Long Branch, N. J.
BILLIARD ROOM.

Henry Edward Cregier, Architect.